

ART OF OLD JAPAN

Rare Specimens of Pewter

CARVINGS IN JADE AND
OTHER STONES
AND WOOD

*Many Lanterns from Famous Palace
and Temple Grounds*

Fine Gold Lacquers and Other Scarce Objects

SELECTED BY THE WELL-KNOWN JAPANESE
CONNOISSEUR

BUNKIO MATSUKI

To be sold at unrestricted public sale by his order

THE SALE WILL BE CONDUCTED BY
THOMAS E. KIRBY
OF

THE AMERICAN ART ASSOCIATION, *Managers*
NEW YORK

1904

ON VIEW DAY AND EVENING AT
THE AMERICAN ART GALLERIES

*From January 13th until the morning of the
day of sale, inclusive*

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UNRESTRICTED PUBLIC SALE

ON THE AFTERNOONS OF
THURSDAY, FRIDAY AND SATURDAY
JANUARY 21st, 22d AND 23d

Beginning promptly at half-past two o'clock

MANIPOLITAN MUSEUM OF ARTS

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THE AMERICAN ART ASSOCIATION, MANAGERS
THOMAS E. KIRBY, AUCTIONEER

PREFATORY NOTE

The extraordinary beauty of the old Japanese wood carvings that were the great feature of Mr. Bunkio Matsuki's sale last year was a revelation. These were so thoroughly appreciated, were so eagerly purchased by leading collectors, that Mr. Matsuki's recent visit to Japan was undertaken mainly for the purpose of making a thorough search among collections of ancient work of that kind to be found in his native land and secure the best things available. His knowledge of the subject was so thorough, and his connections, business and artistic, were so fortunate, that his success proved complete. He returned with a collection unprecedentedly rich in works of extraordinary value and charm, including not a few masterpieces by some of the most famous representatives of the art in which the masters of Japan for centuries past have stood unrivalled.

As his patrons appreciate, Mr. Matsuki has always aimed to serve them in securing objects well authenticated and of the highest intrinsic value. Purely for commercial reasons he has avoided stating in this catalogue the exact sources from which many of the articles here enumerated were obtained. In most instances, however, the sources are known to him, are well authenticated, and are supported by documentary evidence. There are good reasons why this knowledge should not be made public. The detailed information of such character printed in previous catalogues has encouraged other dealers to attempt to secure desirable objects from Japan, that otherwise would be inaccessible. This circumstance has hampered him to no slight extent in getting together the present collection. Mr. Matsuki, however, will take pleasure in imparting in confidence to his customers, either in writing or by word of mouth, all the information that he has acquired concerning the articles on sale, during the exhibition or thereafter, at their pleasure.

Mr. Matsuki's recent visit to Japan was signalized by another great artistic find, comparable to that represented in his wood-carving treasures. Orientalists have been pluming themselves that the various aspects of the fine arts, as practised in the Far East, have become thoroughly familiar to Occidental authorities, so that all that remained was the exploitation of the fields thus marked out. But in the ancient pewter-ware of China and Japan, Mr. Matsuki has opened up a field practically of a virgin character. It was through his agency that the Boston Museum of Fine Arts has just added to its Chinese and Japanese collections some very notable examples of this ware, and in the November Bulletin of the Museum it is remarked :

"The attention of visitors is called to the collection of Chinese and Japanese domestic and sacrificial utensils of pewter inlaid with copper and brass which has just been acquired by the Museum and installed in the Metal Room. In these objects, a type of art reveals itself hitherto almost unknown to Occidental collectors, and it is hoped that they may be the nucleus of a new branch of the Museum's collections of Oriental Art."

Since the Museum stands foremost among institutions of its kind for the richness and quality of its collections representing the art of the Far East, the value it thus attaches to the subject has a special significance.

The ancient Chinese and Japanese pewters in the present collection are the first examples of this beautiful metal from those parts of the world ever offered for sale here. The choicest examples brought from Japan and China were reserved expressly for his New York patrons. The accessible knowledge concerning these exquisitely wrought objects is exceedingly limited, because very few such things appear to be in existence. Coming across some particularly fine specimens by accident in the course of his stay in Japan, Mr. Matsuki was moved to special effort towards systematically collecting the ware by reason of the strong influence which Mr. Whistler's art had exerted upon him, the charm of the wonderful tones in the old metal recalling the qualities of that great master.

A basis of the Chinese pewter, in almost every case, is undoubtedly silver. The early Japanese artisans, it appears, very often used gold as well as silver in the composition of their pew-

ters. When thus combined the effect of the two precious metals in the ware is often to be recognized by the peculiar blackish spots that appear on the surface, much as in the *Shakudo* composition.

The period when the first pewter was produced in China is not known. But there is an authentic account of its manufacture as early as the Sung dynasty, in the tenth and eleventh centuries. At that time many pewter vessels were in use, particularly in serving tea and wine.

Pewter wares were also much used in Japan at an early period. Pewter vessels of various kinds were imported from China, probably as a result of the interest taken in all lines of art by the great Hideyoshi, in the sixteenth century. It is known that he greatly encouraged the art of making vessels in pewter by Japanese artisans. Among the most famous of Japanese pewter makers contemporary with Hideyoshi we find the names of Mimasaka-no-kami of Kioto, who used the stamp Tenka-Ichi (second to none), Iwamino-kami, and Suzuya Kahei.

The subdued and pleasing colors of pewter, it seems, became very popular among tea-drinking societies. Consequently choice specimens of the ware were eagerly sought after and were correspondingly treasured. It is natural that to a people proverbially fond of exquisite delicacy in softly modulated color tones the qualities of pewter should appeal as no other metal can.

Garden Art in Stone . A distinctive element in the garden art of the Far East, and particularly in that of Japan, lies in the value attached to objects of stone. Especially interesting is the fact that the earliest examples of the great naturalistic school of landscape art which was so highly developed in England, and which in the work of Downing, Olmstead, Eliot and the other great landscape architects of this country has given us our great public parks and so many beautiful country-seats, should be found in the gardens of China and Japan that date far back in the centuries. The stone garden ornaments with their soft weather-exposed grays, are regarded by the Japanese as thoroughly in accord with the mood of scenes intended to suggest the sentiments and thoughts that arise from communion with nature. The strong effects of gleaming white presented by

statues and vases of marble or other light-hued stones showing amidst tranquil garden scenes would in Japanese eyes be altogether too violent to be pleasing. And although these often make very beautiful and impressive effects in the formal gardening of the Occident, they cannot well be brought into accord with a purely naturalistic design.

In the gardening art of Japan there are several different classes of stone objects employed either decoratively, or for purposes of accent or symbolistic emphasis. For the last-mentioned uses, stones of natural character, such as pebbles and boulders of various sizes, are selected. These are arranged with reference to qualities of color-tone and of shape. Choice examples are eagerly collected and are treasured as exceedingly precious. Water-worn stones from the river-beds are especially valued, particularly if they chance to have some peculiar or fantastic form, suggestive, perhaps, of some animate objects or of some familiar landscape feature. Such stones are often arranged, in the models of natural scenery that are so common a feature of Japanese gardens, to simulate famous mountains celebrated in history or imaginative literature.

In great favor in Japanese gardens are the beautiful stone lanterns, greatly varying in shape, but usually designed in the form of a cottage, a temple, or a pagoda. Occasionally, however, they have a fantastic design, and perhaps represent some animal shape. Mr. Matsuki, in his interesting article on the subject contributed to the first number of his beautiful magazine. "The Lotus," relates how the first stone lantern is said to have originated with Prince Iruhiko, son of the emperor Suijin, in about the year 20 B.C. To make the ornamental pond that he created for his village safe from robbers, the prince erected a lantern. This lantern still exists in a temple garden at Yamato. Whether or no these lanterns thus had their origin in Japan, it is certain that they had long existed in Korea when that country was invaded by Hideyoshi in the sixteenth century. Among the treasures brought home by the victors were many fine examples of old Korean lanterns. Other favorite forms of garden ornaments in Japan are old Buddhist sotoba, or tombstones; also various sacred images, and sculptured tablets with reliefs. Granite of a very hard grain is

the stone most in favor for such out-door carvings. Yamato granite is most esteemed, and other favorite kinds of the stone are that of Mikage, of Shirakawa from Yamashiro, and of Kida from the province of Omi. The articles of this character included in Mr. Matsuki's collection are well adapted to utilization as garden ornaments in this country. They might be used to charming advantage in a garden designed in the Japanese manner, such as could be made an exceedingly attractive feature in connection with a country estate, or even a suburban home of the higher class.

NEW YORK, JANUARY 1, 1904.

SYLVESTER BAXTER.

FIRST DAY'S SALE

Afternoon at 2.30 o'clock

1 Lacquer Sake Cup.

A mouse nibbling a pepper; delicately finished in Mitta lacquer.

Date 1770.

2 Lacquer Sake Cup.

Iris pool finished in gold lacquer and mother-of-pearl.

Date 1750.

3 Gold Lacquer Sake Cup.

Weeping willows and swallows.

Date 1800.

4 Gold Lacquer Sake Cup.

With elaborately worked-out design of waterfall and a strikingly good pine-tree on the precipice above.
By Kaji-Kawa.

Date 1780.

5 Gold Lacquer Sake Cup.

A view of Yodo river. By Kaji-Kawa. Signature and seal.

Date 1760.

6 Gold Lacquer Sake Cup.

Yoshino mountain in cherry season. By Kaji-Kawa.

Date 1770.

7 Gold Lacquer Sake Cup.

Eagle perching on rock in wilderness. By Shigenaga.
Date 1800.

8 Silver Lacquer Sake Cup.

Pair of bats on a background of silvery sky. Very fine example. By Gioku Sen in his sixty-first year. Signed on reverse side.

Date 1752.

9 Very Old Gold Lacquer Cup.

A specimen of the fifteenth century. Pine, bamboo trees and plum blossoms in association with the stork and turtle; all the signs of longevity worked out in relief. Fine tone.

10 Gold Lacquer Sake Cup.

Bamboo grove and turtles. By Kaji-Kawa.

Date 1790.

11 Fine Old Lacquer Sake Cups.

Various floral forms delicately inlaid with mother-of-pearl; the series represents wise men in a garden.

Date about 1680.

12 Gold Lacquer Sake Cup.

Pair of sacred turtles on beach. By Shigenaga.

Date 1770.

13 Gold Lacquer Sake Cup.

Fuji from the Nihonbashi bridge of Yedo. By Ipposai.

Date 1750.

14 Gold Lacquer Sake Cup.

Sheaf of rice and sparrows.

Date 1740.

15 Gold Lacquer Sake Cup.

Two carp swimming. Very fine example. By Shomo-Sai.

Date 1740.

16 Gold Lacquer Sake Cup.

View of Shina-gawa bay. By Ipposai.

Date 1750.

17 Gold Lacquer Sake Cup.

Weeping willow tree with swallows. By Shigenaga.

Date 1780.

18 Gold Lacquer Sake Cup.

Group of storks in wilderness. Underside is decorated with numerous turtles.

Date about 1700.

19 Gold Lacquer Sake Cup.

Bank of Sumida river. By Kakosai.

Date 1760.

20 Gold Lacquer Sake Cup.

Peacock mates and peony flowers. Fine relief work. By Bankisai.

Date 1790.

21 Gold Lacquer Sake Cup.

Plum blossom and stork. By Bankisai.

Date 1790.

22 Gold Lacquer Sake Cup.

Sumida river, near Yawozen. By Ichi-umsai.

Date 1780.

23 Gold Lacquer Sake Cup.

Fox's wedding procession.

Date 1700.

24 Gold Lacquer Sake Cups.

Three in set. Made by Tada-Sato, a famous gold lacquer maker of Yedo. Three designs: Boat laden with treasures, table of happiness, and holy mountain of longevity, all executed with minute detail.

Date about 1730.

25 Japanese Pewter Tea Jar.

In silk net. Plain surface of *Shakudo*¹ black, spotted marks of this quality are known as rain-stain.

Date 1550. Height 6¾ in.

26 Japanese Pewter Tea Jar.

*Shibuichi*¹ gray, starred with numerous silvery spots.

Date 1580. Height 6¼ in.

27 Japanese Pewter Wine Holder.

Karakusa design delicately incised.

Date 1750. Height 3½ in.

¹ See Glossary in this Catalogue.

28 Ten Chinese Pewter Saucers.

In form of flowers, each has inlaid ornament.

Date 1750.

29 Chinese Pewter Bowl.

Inlaid ornament of floral design in bronze.

Date 1700. Height 4 in.

30 Chinese Pewter Tray.

Plum and camelia flowers delicately inlaid in bronze.
Fine quality.

Date 1600. Length 12 in. Width 8½ in.

31 Japanese Pewter Dish.

Gracefully wrought with broad rim which has skillfully
perforated decoration. Dark gray *Shibuichi* tone.

Diameter 9 in.

32 Japanese Covered Box.

Delicately incised Howo bird and Kiri leaf design.
Rare *Shibuichi* gray.

Date 1680. Height 5 in.

33 Chinese Pewter Vase.

Graceful, tall shape, pale gray tone. Top and base
rims are trimmed in bronze.

Date 1600. Height 13 in.

34 Chinese Pewter Tea Caddy.

Unique hexagonal form, bronze inlaid ornament.

Date 1600. Height 5½ in.

35 Japanese Pewter Koro.

Square with long flaring handle. Incised peony design.

Date 1650. Height 3 ft.

36 Japanese Pewter Wine-Holder.

Stork and pine-tree design is incised.

Date 1800. Height 4 in.

37 Japanese Pewter Wine-Holder.

Minutely incised Karakusa design.

Date 1800. Height 5 in.

38 Japanese Pewter Jewelry Box.

Square with hinged cover. Sides are skillfully perforated and inlaid with mother-of-pearl.

Date 1650. Height 3½ in.

39 Japanese Pewter Wine-Holder.

Incised ornament of brocade and bird design.

Date 1700. Height 4½ in.

40 Japanese Pewter Bowl.

Beautiful maple-leaf design burnt in with liquid gold. By Joyeki.

Date 1770. Height 3½ in.

41 Japanese Pewter Vase.

Tall, flaring at top, minutely incised with conventional leaf design.

Date 1700. Height 8½ in.

42 Japanese Pewter Hai Sen.

Delicately incised with design of stork and wave.

Date 1700. Height $5\frac{1}{2}$ in.

43 Chinese Pewter Tea Caddy.

Square form, floral-design inlay. Mark Ten-Jun.

Date about 1750. Height 4 in.

44 Small Japanese Pewter Cup.

Incised peony design.

Date about 1800. Height $3\frac{1}{2}$ in.

45 Chinese Pewter Tea Caddy.

Square form, inlaid ornament in gold. Mark Ten-Jun.

Date about 1750. Height 4 in.

46 Old Chinese Pewter Tea Cups.

Five in set. Simple design, fine gray tone, trimmed with brass in rim and base.

Date about 1550.

47 Small Chinese Pewter Jar.

Graceful hexagonal form with unique cover. Each side has minute incised decoration of floral design.

Date about 1650. Height $4\frac{1}{4}$ in.

48 Japanese Pewter Sake Cups.

Set of three. Each has a crest and different design in low relief of plum, bamboo and pine. Used in wedding ceremony.

Date about 1850.

49 Japanese Pewter Teapot.

Incised decoration of birds and peony flowers.

Date about 1750. Height $3\frac{1}{4}$ in.

50 Chinese Pewter Tea Caddy.

Tall, square form, inlaid ornament of pomegranate flower, and birds. Marked Ten-Jun.

Date about 1780. Height 5 in.

51 Japanese Pewter Wine Holder.

Shibuichi gray, incised plum decoration.

Date 1700. Height $3\frac{1}{2}$ in.

52 Carved Zashiki Ramma.

Bamboo and pine trees with stork. Attractive polychrome carving in cedar.

Date 1760. Length 91 in. Width 18 in.

53 Companion to the above.

Plum tree in blossom, in association with turtle symbolizing longevity.

54 Old Temple Ramma.

Polychrome carving of conventionalized peony flowers. Gold lacquered frame. Important example.

Date 1550. Length 50 in. Width $7\frac{1}{2}$ in.



55 Old Shrine Ramma.

Lions in peony-garden, coated with gold lacquer.
A rare specimen of sixteenth century.

Length 45 in. Width $4\frac{1}{2}$ in.

56 Old Temple Ramma.

Graceful design of lotus flower. Fine old tone in pink
and green. Gold lacquer frame.

Date 1600. Length 57 in. Width $10\frac{1}{2}$ in.

57 Gold Lacquered Temple Table.

Richly carved with design of lotus flowers.

Date about 1650. Height 22 in. Length $49\frac{1}{2}$ in.

58 Old Round Panel.

Carved in oak. Delicate design of reed, bush and
grasshopper in gold lacquer. The reverse side has
orchid flower and poem in gold lacquer.

Date 1600. Diameter $17\frac{1}{2}$ in.

59 Ancient Temple Ramma.

Polychrome carving of flatly held open-work. Con-
ventionalized lotus design symmetrically elaborated. A
work of architectural dignity.

Date fifteenth century. Length 52 in. Width 14 in.

60 Companion to the above.

61 Old Wood-Carving.

Rabbit on wave. Carved in oak, uncolored.

Date 1650. Height 14 in.

62 Carved Temple Panel.

Spirit of thunder hovering in sky enveloped in cloud.
Vigorously wrought in cedar and colored. By Wada
Takumi, about 1780.

Height 22 in. Length 41 in.

63 Carved Temple Table.

Beautiful low table, ornamented with very fine carved
panels of howo-bird design and bracket of lotus-plant
design. Coated with gold lacquer.

Date 1600. Height 13 in. Length 42 in.

64 Small Carved Stand.

Lotus-flower design carved on panel.

Date 1700. Height 9½ in.

65 Small Carved Stand.

Lotus-flower design carved on panel.

Date 1750. Height 7½ in.

66 Carved Altar Stand.

Design of mates of wise men and plum blossoms carved
in panel. Coated with gold lacquer.

Date 1550. Height 14½ in. Length 30 in.

67 Carved Temple Table.

Decoration of the panel is a lotus pool.

Date 1650. Height 8½ in.



68 Small Altar Table.

Mirror-black lacquer. Carving of peony and howo-bird decoration coated with gold lacquer.

Date 1650. Height 8½ in. Length 20 in.

69 Small Carved Altar Stand.

Design of wise men and peony flower carved on panel. Costly Kanamono. Rare example.

Date 1550. Height 10 in.

70 Large Circular Cake Box.

Shaped like a bowl with cover. Of fine black lacquer decorated in gold and silver lacquer with a design of asters on the cover and bowl, with rich borders of imperial crests.

Of the Tokugawa period. Height 6 in. Diameter 10½ in.

71 Inro of Hardwood.

Decorated in mother-of-pearl, ivory and other materials with butterflies, dragon-fly, beetles, etc. The netsuke, in hardwood, represents a big beetle crawling over a bunch of leaves. Carved slide. Signed.

72 Curious Inro.

Made of the hard rind of a fruit, colored blue, bound at top with hardwood and incrustated with a decoration representing wild duck, moon and flower in silver on the one side and on the other with a crow in *shakudo* and silver watching a frog and a crab in copper. The

cover of ivory bears a strange design of a squirming dragon resting on a broken plank from under which a small crab is escaping. The netsuke, in hardwood, represents a sleeping boy.

73 Inro of Hard Black Korean Pine.

Very rare and costly, cut from the junction of two roots. From a hole at the top of the stump, under the cover, a kitten carved in ivory looks out on a group of mice in *shakudo*, with silver eyes, that occupy the cleft between the roots. The netsuke, in hard wood, is a gourd on which a hornet has lit. The slide, in porcelain, is decorated in red and gold lacquer with a seal in green. Signed.

74 Small Oblong Box.

Of brilliant black lacquer, decorated with a winding stream and falling cherry blossoms in gold lacquer and rare quality of mother-of-pearl inlay. By Shunsho the First.

Date about 1720.

75 Gold Lacquer Box.

Four compartments, nicely decorated with inlaid mother-of-pearl. Edge lines are finished in gold lacquer.

Date about 1750. Height $7\frac{1}{4}$ in.

76 Flat Small Polished Gold Lacquer Box.

Decorated on a ground of aventurine lacquer, with a spray of wild asters in two tones of gold lacquer. By Shunsho.

Date about 1750.

77 Square Tray of Ancient Mitta Lacquer.

The elastic quality allows artistic effects produced by the intentional blistering and wrinkling of the surface. The subject is two female musicians under a conventionalized tree from one of the large flowers of which springs a little human figure. The figures, etc., are in low relief, in red, black and ivory white, outlined in gold. In bag of old brocade.

Date about 1350. 9½ in. square.

78 Oblong Rectangular Box of Black Kokuton Wood.

Framed in ivory. The subjects carved in high-relief on cover and sides are of warriors fighting by the sea-shore. Opens at one end with silver hinges and handle, and two drawers to keep incense.

Length 8 in.

79 Small Polished Gold Lacquer Box.

The decoration on the cover represents an angry daimio, Goro is held by his enemy disguised as a woman, and is in black, red, gold, and silver lacquer, giving varied color-effects when viewed by different lights. A genuine example of Shiwomi, whose work being rare and highly esteemed is often imitated.

Date 1770.

80 Small Box.

With rounded corners. The decoration is of the style known as Giobu Mashiji, or mosaic lacquer. Every minute square of gold is separately inlaid.

Date 1750.

81 Small Rectangular Box.

Of rich aventurine lacquer decorated in gold lacquer of various tones of gold with howo bird among clouds; on the inside of cover a dragon and clouds.

Date about 1780.

82 Small Gold Lacquer Box.

Flat oval box of fine black lacquer, bearing a rich composition of the god of longevity, with a boy who is feeding a stork; a pine tree and bamboo in the background. The various elements of the design are wrought out with the utmost delicacy in mat and burnished gold, assisted by mosaic work in gold, and touches of red lacquer. The tail-feathers of the stork are inlaid in mother-of-pearl. The interior bears fern leaves in gold strewn on a clouded ground of black and aventurine lacquer.

Date about 1650.

83 Small Gold Lacquer Box.

With rounded corners and cover, of richly toned aventurine lacquer decorated with designs of pine trees and bamboo, and with Tokogawa crests in dull gold and silver lacquer with minute details in burnished gold.

Date about 1720.

84 Old Teak Wood Box.

The cover carved with an assembly of the Chinese sages under oak tree. The remainder of the box is coated inside and out with fine powdered gold lacquer.

Length 9½ in.

85 Old Chinese Pewter Box.

Flattened drum shape. Simple decoration of irregular figure in bronze inlay on cover and rimmed with bronze lines. Malachite cover-knob.

86 Set of Ten Japanese Pewter Dishes.

Beautifully designed shape; circular bowl with square rim. Perforated design of arrow-leaf plant in corners.
6½ in. square.

87 Old Chinese Pewter Tea Jar.

Small cylindrical shape. Incised floral decoration.
Date about 1680. Height 2½ in.

88 Japanese Pewter Wine Holder.

Strikingly graceful form; the flowing curves of spout and handle in perfect harmony with the lines of body. The upper part accented by numerous moulded convex bands.

Height 7½ in.

89 Pair of Chinese Pewter Placques.

Date about 1750. Beautifully tooled decoration, strong and free; the fine *Shibuichi* gray with the effect of frosted silver.

Diameter 8 in.

90 Japanese Pewter Pot.

Tall, graceful form, has incised ivy decoration.
Mark Suzu-shin.

About 1850. Height 6½ in.

91 Chinese Pewter Box.

Minutely incised work in flower-and-bird decoration.
About 1700. Height 3 in.

92 Japanese Pewter Jug.

Rarely beautiful example; fine *Shibuichi* gray and delicate incised pattern. Made by celebrated Rew-undo of Kioto; has the seal of the maker.

Date 1770. Height 6½ in.

93 Japanese Pewter Sake Pot.

Delicate peony design, incised.

Date 1750. Height 6 in.

94 Chinese Pewter Tea Caddy.

Tall square form, bayed sides. Floral gold-bronze inlay. Marked Ten-Jun.

Date 1780. Height 5 in.

95 Chinese Pewter Bowl.

Square form, flaring at top. Minute incised decoration with garden scene.

Date 1750. Height 4 in.

96 Japanese Pewter Tea Pot.

Incised Karakusa pattern.

Date about 1700. Height 3¾ in.

97 Old Chinese Pewter Bowl.

Octagonal. Richly inlaid; the design of birds and flowers in bronze.

Date about 1350. Height 2 in. Diameter 6 in.

98 Old Chinese Pewter Tea Pot.

Conventional birds, flower pattern wrought in relief.

Date about 1350. Height 7 in.

99 Chinese Pewter Vase.

Tall with long neck.

About 1650. Height 6 in.

100 Old Chinese Pewter Incense Burner.

From a temple. Stand of same metal. A striking statuette of a wise man playing a harp and mounted on an elephant. Wrought lotus ornament below, The effectively designed stand is edged with bronze lines.

Height 15 in.

101 Japanese Pewter Bowl.

Octagonal with curving sides; each side has inlaid sign of Chinese diviner.

Height 3 in.

102 Old Chinese Pewter Covered Dish.

In form of melon with superbly moulded ornament in shape of attached vine.

Date about 1500. Height 5½ in.

103 Large Chinese Pewter Tea Jar.

Eighteenth century. *Shibuichi* gray. Amber knob on cover. Cylindrical shape. Incised and tooled decoration; free-hand design of flowers and birds on cover and in four panels and frieze of sides with margins of geometrical ornament.

Height 7 in.

104 Chinese Pewter Tea Pot.

Square form with straight convex bamboo-shaped divisions on sides; has incised bamboo decoration and poem; the cover is surmounted with jade.

Date about 1700. Height 4½ in.

105 Japanese Pewter Vase.

Tall, flaring at top. Delicate conventional wave pattern, skillfully incised.

Date 1700. Height 8¼ in.

106 Japanese Pewter Haisen.

Stork and wave design delicately incised.

Date 1800. Height 7 in.

107 Chinese Pewter Tray.

Poetry and conventional grass design inlaid in bronze.

Date 1700. Length 13½. Width 9½ in.

108 Japanese Pewter Bowl.

Finely proportioned, with effective simple chased ornamentation on scalloped rim.

Height 3 in. Diameter 9 in.

109 Japanese Pewter Covered Dish.

Finely proportioned, spheroid shape. *Shibuichi* gray with strongly incised decoration of kiri flowers. Gilded within.

Height 4 in.

110 Temple Ramma.

Design of plum tree and nightingale carved in skillful manner and colored.

Date 1750. Length 44. Width 10 in.

111 Temple Ramma.

Howo bird and chrysanthemum flowers, various colors with gold.

Date 1750. Length 70. Width 6 in.

112 Small Wood Carving.

Single peony flower carved in cedar and colored strongly in red and gold.

113 Temple Ramma.

Three Howo birds in plum tree in full blossom, colored in red and green with gold.

Date 1750. Length 70 in. Width 11½ in.

114 Pair of Carved Koma-Inu.

Strongly wrought in cedar, opaque gray tone.

Date about 1400. Height 16 in.

115 Carved Temple Komainu.

The creature is carved in cedar. Very strong and life-like action. Green and light-brown tints.

Date about 1500. Height 21 in.

116 Carved Howo Bird.

Spreading wings and tail feathers.

Date about 1700. Length 32 in. Width 8 in.

117 Carved Shishi.

Rare example carved in cedar. Fine old green and red tone. Seventeenth century.

Height 6 in.

118 Pair of Small Shishi.

Strongly carved and coated with gold lacquer.

Date 1600. Height 5 in.

119 Pair of Small Shishi.

Carved of cedar and colored. With gold lacquer stand.

Seventeenth century. Height 5 in.

120 Pair of Carved Shishi.

Rare natural cedar wood, very strong style.

Date 1750. Height 9 in.

121 Pair of Carved Shishi.

Rare natural cedar wood.

Date 1700. Height 7 in.

122 Old Shrine Carving.

Chrysanthemum flowers floating on water. Coated with gold lacquer.

Date about 1600. Length 41 in. Width 9 in.

123 Gold Lacquered Altar Stand.

Graceful proportions, elaborately wrought-out peony design.

Date about 1550. Height 16½ in. Length 21½ in.

124 Pair of Gold Lacquered Panels.

Narrow upright panel, has three Takugawa crests and other floral carvings in relief and coated with gold lacquer.

Height 41 in. Width 9 in.

125 Narrow Shrine Ramma.

Three lions in peony garden, fine polychrome carving.

Date about 1650. Length 50 in. Width 6½ in.

126 Four-fold Temple Gate Doors.

Beautiful greenish tone, upper part has delicate carved lattice work.

Date about 1550. Height 62 in. Width $19\frac{1}{2}$ each.

127 Jingoro Dragon Carving.

From old Tennoji temple.

Date about 1600. Length 37 in. Width 6 in.

128 Palace Wood Carvings.

Rare example of seventeenth century. Pair of Howo birds in pine and plum grove. Framed with gold lacquer work.

Length 49 in. Width 10 in.

129 Temple Carving.

Ten-nin or Buddhist angel hovering in sky in attitude of beating a drum. Treated in polychrome.

Date about 1700. Length 30 in. Width 16 in.

130 Temple Carving.

Ten-nin or angel in attitude of prayer, hovering in sky. The drapery is gracefully wrought out.

Date about 1700. Length 23 in. Width 14 in.

131 Old Carved Panel.

Spirit of Thunder hovering in sky, riding on a mass of clouds. Treated in opaque blue and gold.

Date about 1650. Height 21 in. Width $17\frac{1}{2}$ in.

132 Pair of Chinese Pewter Candlesticks.

Skillfully wrought and perforated in form of letter "longevity."

Date about 1750. Height 20 in.

133 Chinese Table Bell.

Elaborately carved teak-wood with its finely wrought bronze bell supported by two intertwining dragons.

Date about 1475. Height 18 in.

134 Chinese Pewter Tea Caddy.

Unique floral form, incised bamboo and plum decoration with Chinese poem.

About 1700. Height 4 in.

135 Chinese Pewter Tea Caddy.

Unique hexagonal form ; each side has bronze inlaid figure ornament. Mark O-To-Bun.

About 1750. Height 5 in.

136 Chinese Pewter Tea Caddy.

Unique hexagonal form ; each side has bronze inlaid ornament. Mark O-To-Bun.

About 1750. Height 5 in.

137 Ancient Chinese Pewter Temple Ornament.

Handsome symmetrical design of two interlacing dragons, framing a suspended disk of pewter with symbolical pattern of lotus in moulded, low-relief lines.

Period later Yuen, about 1420. Length 13 in.

138 Japanese Pewter Incense Box.

Finely shaped flat spheroid, plain surface of *Shibuichi* gray.

Date about 1700. Height 3 in.

139 Japanese Bronze Tray.

Figure of wise men incised. Beautiful repousse work around the rim.

Date 1680. Length 13 in. Width 8 in.

140 Japanese Bronze Tray.

Dragon and cloud inlaid in pewter and bronze.

Date 1700. Length 10 in. Width 8 in.

141 Japanese Bronze Tray.

Chrysanthemum and poetry skillfully inlaid in pewter and brass. The rim is delicately treated with floral design in repousse work.

Date 1700. Length 10 in. Width 8 in.

142 Old Chinese Pewter Tea Caddy.

Dark gray tone, incised with design of young bamboo and poem.

Date about 1600. Height 3½ in.

143 Japanese Pewter Box.

Graceful round oblong shape, beautifully incised with Karakusa design, charming *Shibuichi* gray.

Date about 1700.

144 Chinese Pewter Tea Caddy.

Unique hexagonal bronze inlay ornament.

Date 1750. Height 5½ in.

145 Chinese Pewter Pot.

Dark bronze brown, incised with poetry and crabs. Mark Sei-Yei-Ko.

Height 8 in.

146 Chinese Pewter Tea Caddy.

Dark gray tone, bronze inlay ornament.

Date 1780. Height $4\frac{1}{2}$ in.

147 Chinese Pewter Tea Caddy.

Pale gray tone, delicate bronze inlay ornament.

Date 1780. Height $4\frac{1}{2}$ in.

148 Japanese Pewter Sake Cup.

About 1780. Extraordinarily delicate and elaborate decoration of copper and bronze representing sprays of persimmon tree bearing fruits in low relief and delicate silhouette against the silvery soft-toned surface of *Shibui-chi* gray.

149 Japanese Pewter Sake Cup.

About 1780. Companion to the above.

150 Japanese Pewter Wine Holder.

In form of gourd. Incised decoration of Howo bird and cloud.

Date 1800. Height 6 in.

151 Japanese Pewter Vase.

Design of ivy leaves inlaid in gold. Made by Taga of Kaga.

Date 1780. Height $2\frac{1}{2}$ in.

152 Temple Ramma by Jingoro.

Polychrome high relief, perforated. Sacred lion in a peony garden. Marked by the powerfully developed masses and vigorously conceived characteristic parts of the great artist's style. Beautiful tones of gold and black in the frame.

Date about 1620. Length 46. Width $25\frac{1}{2}$ in.

153 Temple Screen.

Polychrome low-relief carving, each panel a different representation of a lotus pool. The gold-lacquered grill backed by brocade. Effective balancing of green and roseate tones accented by notes of gold.

Date about 1760. Height 68 in. Width 14 in.

154 Temple Carving.

Peony beautifully carved in the round. A fine example of the possibilities of polychrome carving in rich color qualities.

155 Zashiki Ramma.

An extraordinarily realistic example of wood carving. A worm-eaten and weather-worn fragment of timber from a shipwreck, with a strikingly life-like figure of a dragon curling himself about it.

Date about 1750. Length 72 in. Width 16 in.

156 Pair of Old Shrine Rammas.

Rare quality of polychrome carving of lotus pool.

Date about 1550. Length 19½. Width 5 in.

157 Three Small Carvings.

Japanese flowers carved in cedar and colored.

Date about 1650.

158 Small Temple Carving.

A lion and peony design, polychrome with gilding.

Date 1700.

159 Small Temple Carving.

Conventional lotus flowers and leaves, colored in red and green with gold.

Date 1700.

160 Pair of Temple Carvings.

Tall and narrow carving of lotus flowers, coated with gold lacquer. Very rare and important carving.

Date 1500. Height $22\frac{1}{2}$ in.

161 Small Carved Panel.

Dragon curled, forming perfect circle. Coated with gold lacquer.

Date 1550. Diameter 10 in.

162 Carved Peony Flowers.

Carved in cedar and coated with gold lacquer.

Date 1600.

163 Companion to the above.

164 Carved Howo Bird.

Polychrome carving of oak.

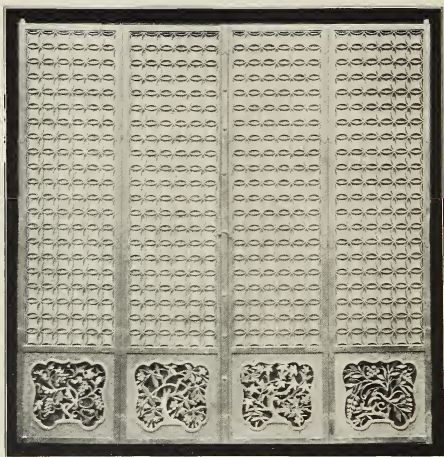
Date about 1600. Length 29 in. Width 8 in.

165 Pair Gold Lacquer Doors.

Painted by Soami. A dignified design of sacred lotus in polychrome on gold-lacquer background. Important example.

Date 1485. Height $60\frac{1}{2}$ in. Width 22 in. each.





166 Square Temple Table.

Made of Satsuma oak. Unique carvings on four sides and carved legs, subdued green tint.

Date 1780. 26 in. square. Height 29 in.

167 Old Shinto Temple Carving.

Sacred dragon carved in oak.

Date about 1400. Length 50 in.

168 Old Temple Ramma.

Subject is peony flowers in full blossom. Carved and perforated in rare Satsuma cedar. Old mossy-green and superb dull red are very striking. Very rare and old example.

About 1400. Length 71½ in. Width 21 in.

169 Companion to the above.

170 Jíngoro Carving.

Sea gull on the water.

Length 32 in.

171 Jíngoro Carving.

Howo bird and kiri flowers. Rare example.

Length 32 in.

172 Jíngoro Carving.

Tiger in bamboo grove.

Length 32 in.

173 Four-fold Shrine Doors.

Magnificent gold-lacquered lattice work lined with rich brown brocade. Four Koshibori carvings representing wistaria, cherry, maple, and grape.

Date 1600. Height 47 in.

174 Nikko Bronze Lantern.

Octagonal shrine form, elaborately perforated metal screens with Takugawa crests. Eight bells pendant from the corner of the roof. Contributed by Lord Abe.

Date 1790. Height 35 in.

175 Temple Bronze Lantern.

Round perforated ivy design.

Height 14 in.

176 Bronze Garden Lantern.

In form of gourd and leaf. Very unique ornament. By Gorosa of Kioto.

Height 17 in.

177 Small Wood Carved Panel.

Lotus flowers carved in relief inside of floral frame.

Length 13½ in.

178 Small Wood Carved Panel.

Lotus pool in relief. Companion to the above.

179 Pair of Old Chinese Rammas.

Imperial garden scene carved in perforation, rich brown tone.

Date 1650. Length 21 in. Width 7 in.



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180 Old Temple Carving.

Narrow upright panel, a carp leaping a waterfall.
Color is subdued gray with blue tint.

Date 1600. Height 39 in. Width $12\frac{1}{2}$ in.

181 Upright Palace Carving.

Cockerel in bamboo grove. Charming color scheme.

Date 1780. Height 33 in. Width $12\frac{1}{2}$ in.

182 Small Palace Carving.

The frame is of fancy floral shape, delicate design of
millet and quail carved in relief.

About 1750. Height 17 in. Length $26\frac{1}{2}$ in.

183 Zashiki Ramma.

Polychrome open carving. An iris pool; the exquisite
coloring worthy of the gracious loveliness of the
design.

Date 1680. Length 73 in. Width 17 in.

184 Companion to the above.

185 Temple Carving.

Polychrome perforated design of Howo bird conventionalized
in the early style, with arabesque chrysanthemum motive.

Date about 1650. Height 22 in. Width $22\frac{1}{2}$ in.

186 Pale Green Relief Panel of Lotus Pool.

From temple. Gold background and lacquered frame.

Date about 1700. Height 22 in. Width $17\frac{1}{2}$ in.

187 Chinese Pewter Tray.

Shibuichi gray; effect of frosted silver. Exceedingly delicate incised decoration with finely tooled ground-work. Design Howo bird with flowers. Silvery quality enhanced by gold rim.

Date about 1750. $7\frac{1}{3}$ x 14 in.

188 Old Japanese Pewter Flower Jar.

A very rare example. Work of Mimasaka-no-Kami who here shows his creative power in a shape of exquisite proportions, the bell-like curves developed with sentient charm. Note the modulation of the ears narrowing to the points. The chaste incised design appropriate to the simple beauty of form color; *Shibuichi* gray.

Date about 1550. Height $10\frac{1}{4}$ in.

189 Chinese Pewter Tray.

Long octagonal shape. Period about 1700. Formal pattern with vigorously depicted lion hunt.

$12\frac{3}{4}$ x $7\frac{3}{4}$ in.

190 Chinese Pewter Tea Pot.

About 1550. Hexagonal in shape. Very delicately modelled in low relief with mystical figure of Kwan-non, and an elaborate inscription reciting the merits of the goddess. On the cover a strong figure of the mythical Howo-bird.

Height $5\frac{1}{2}$ in.

191 Chinese Pewter Box.

Round with deep cover, flower design inlaid in brass.
Date about 1780.

192 Japanese Pewter Bowl.

Incised with delicate floral pattern.
About 1850. Height 3 in. Diameter $5\frac{3}{4}$ in.

193 Japanese Pewter Jug.

In shape of stork, the head and long bill forming a handle. By Suzuya Iyemon.
Height $6\frac{1}{2}$ in.

194 Japanese Pewter Haizen.

Incised decoration of iris flowers.
About 1850. Height 7 in.

195 Japanese Pewter Bowl.

Fine *Shibuichi* patina, elaborately incised band around the rim.
Date 1700. Height $4\frac{1}{4}$ in. Diameter $8\frac{3}{4}$ in.

196 Old Japanese Tea Jar.

Graceful form, gray patina with black spots. Seventeenth century.
Height $6\frac{1}{2}$ in.

197 Old Chinese Pewter Tea Pot.

Incised floral decoration.
Date about 1700. Height 7 in.

198 Old Chinese Pewter Wine-Holder.

Tall, graceful proportion, delicate incised decoration illustrating life of mandarin.

Date 1450. Height 11 in.

199 Old Japanese Pewter Plaque.

Beautiful *Shibuichi* gray, perforated decoration in rim.

Diameter $8\frac{1}{2}$ in.

200 Old Chinese Pewter Tea Jar.

Sixteenth century. Beautiful design with four half rings on top, delicate incised decoration of flowers, malachite cover-knob.

SECOND DAY'S SALE

Afternoon at 2.30 o'clock

201 Carved Temple Ramma.

Rabbits leaping over waves. Carved in oak and colored.

Date about 1700. Length 62 in. Width 20½ in.

202 Palace Carving.

In form of trefoil ; pair of deer in maple grove, finely wrought and colored.

Date about 1700. Height 21 in. Length 34 in.

203 Palace Carving.

Pair of pheasants under the pine-tree. Companion piece to the above.

204 Carved Howo Bird.

Polychrome with gold.

Date about 1600. Length 38 in. Width 15 in.

205 Companion to the above.

206 Pair of Candlesticks.

Of gold-surfaced brass, from a Buddhist altar. Each is formed of a tall cluster of lotus leaves and birds, of repousse metal, artistically joined together and supporting the cup for the candle and star-shaped tray to catch the dripping wax. The crinkled surface of the leaves catches and reflects the light, especially at night, in a wonderful manner.

Height 16 in.

207 Carved Temple Table.

Richly carved design of chrysanthemum flowers predominate the ornamentation. Entire table is coated with fine gold lacquer.

Date 1600. Height 35 in. Length 55.

208 Carved Temple Table.

Ornamented with carved panels and brackets of dragon cloud design and thickly coated with gold lacquer.

Date 1700. Height 27 in. Length 66 in.

209 Temple Cabinet.

Sliding panels at top decorated in enamel with dragonflies. The panels in grilled doors and in drawers are of polychrome carving with design of flowers and foliage.

Date about 1780. Height 54 in. Width 29 in.

210 Old Palace Carving.

Lion and peony design, fine old tone.

Date about 1500.

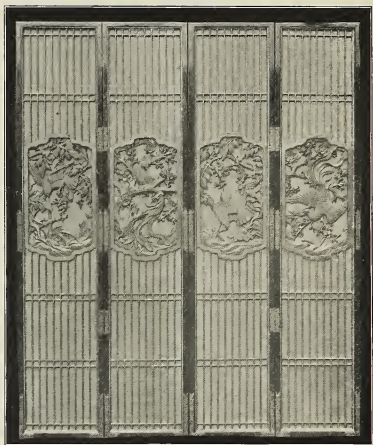
211 Companion to the above.

212 Round Wood Panel.

Rabbits in the rushes, painted on cedar. Artist unknown.

213 Painted Oval Panel.

Chrysanthemum and butterflies painted in relief.



214 Four-fold Shrine Doors.

Beautiful lattice-work panels; each has polychrome carving of wistaria and plum flowers with various birds lined with gold brocade.

Date about 1780. Height $50\frac{1}{2}$ in. Width $10\frac{1}{2}$ in. each.

215 Rare Shrine Ramma.

Peony flowers and leaves elaborately wrought and magnificently treated in polychrome. Deep impressive tone. Framed in gold lacquer work and Kanamono.

Date 1650. Length 50 in. Width $8\frac{1}{2}$ in.

216 Gold Lacquered Shrine Ramma.

Two sacred dragons enveloped in cloud. Ornamented with costly Kanamono.

Date 1700. Length 53 in. Height $12\frac{1}{2}$ in.

217 Palace Carving.

Howo bird and peony richly colored in green and dull red. The margin decorated with metal ornaments.

Height $21\frac{1}{2}$ in. Length $47\frac{1}{2}$ in.

218 Temple Carving.

Representing a lotus pool, framed in conventionalized peony. Richly colored. A rare example of early thirteenth century work.

Height $15\frac{1}{2}$ in. Length $29\frac{1}{2}$ in.

219 Carved Temple Table.

Simple form and graceful design. The ornamented Ramma has fine polychrome carving of peony and lion.

Date about 1580. Height 28 in. Length $43\frac{1}{2}$ in.

220 Old Sliding Doors from Castle.

Painted against a ground of natural cedar. The spirited figures of male and female lions are of a tawny and brilliant yellow contrasting vividly with the dark green of the bamboo thicket. By a Shijio artist.

About 1780. Height 65½ in. Width 25½ in.

221 Narrow Sliding Doors from Tea House.

Graceful figures of women painted upon ground of natural cedar. Ascribed to Moronobu.

Date 1710.

222 Palace Door.

Painted by Tosa artist. Stork and bamboos upon cedar ground.

Date about 1700. Height 66½ in. Width 33½ in.

223 Palace Door.

Painted by Gwanku. Geese painted upon ground of natural cedar.

Date 1750. Height 67 in. Width 31 in.

224 Palace Door.

Cedar in gold-lacquer frame. A nature scene of extraordinary charm, painted by Sotan, sixteenth century. A rock with chrysanthemum at base and above a young bamboo with sparrows. The composition developed with mystical delicacy; the painting done in costly pigments.

Height 65 in. Width 36 in.

225 Japanese Pewter Wine-Holder.

Peony and wave design.

Date about 1680. Height 4 in.

226 Old Japanese Pewter Pot.

Unique form, minutely incised design of a plum garden.

Date 1680. Height 4 in.

227 Japanese Pewter Wine-Holder.

Peony and thread design delicately incised.

Date 1750. Height 4 in.

228 Japanese Pewter Molasses Pot.

Handsome form, a lovely tone of *Shibuichi* gray, the free design of plum blossoms against a chased surface exquisitely modulated in tone.

Height 7 in.

229 Japanese Pewter Dish.

Octagonal shape, *Shibuichi* gray, handsome free design of gold inlay with storks, tree and flowers against silvery ground.

Diameter 10 in.

230 Very Old Chinese Pewter Teapot.

Superb in shape and effect, of bronze with strong ornament in low relief, so classic in quality as to suggest Greek influence.

Height 4 in.

231 Very Old Chinese Pewter Food Vessel.

For banquets. Double-chambered. In shape, decoration and quality of metal, one of the most extraordinary examples of Oriental pewter. Corrosion in cloudy mottlings, exceedingly beautiful. Elaborate decoration, incised. On cover a garden scene with many figures; on the sides animal figures in bands separated by lines of gold.

Date about 1350. Height 8¾ in.

232 Chinese Pewter Tea Pot.

Hexagonal with beautiful curving lines at the angles. The handle integral in design as well as structurally. Gold inlaid with design of flowers and birds. Beautifully polished surface, effect as of lacquer, with golden sub-tones suffusing the dark, suggesting late evening twilight.

Date about 1700. Height $9\frac{1}{2}$ in.

233 Old Japanese Pewter Tea Jar.

Rare *Shibuichi* gray with minute dark gray spots. Made by Kami-shima Riyu. Stamped.

Date about 1680. Height $6\frac{1}{2}$ in.

234 Old Chinese Pewter Wine-Holder.

Slender, graceful shape, incised decoration with figures of wise men.

Date about 1730. Height 13 in.

235 Japanese Pewter Wine-Holder.

Delicate incised decoration of Japanese clover flowers.

Date about 1750. Height $5\frac{1}{2}$ in.

236 Pair of Japanese Pewter Wedding Vases.

Very graceful form with bell-like flare. *Shibuichi* gray with delicately clouded surface.

Date 1750. Height $14\frac{1}{4}$ in.

237 Large Old Japanese Pewter Bowl.

Bell-shaped with striking wave-decoration on rim, incised with open-work.

Date about 1750. Height $6\frac{1}{4}$. Diameter 10 in.

238 Japanese Pewter Haisen.

Incised floral decoration. Nineteenth century.

Height 7 in.

239 Very Old Chinese Tea Pot.

Early Ming, about 1400. Flat moulded decoration in rich, strong-lined patterns. Seal Sei-Yei-Ko.

Height 6½ in.

240 Old Chinese Pewter Tea Pot.

Handsome robust design. Flat moulded ornament; dragon on cover and elaborate inscriptions filling the panels of the hexagonal sides. Seal Sei-Yei-Ko.

Date about 1600. Height 6½ in.

241 Japanese Pewter Tea Jar.

Fine shape with four handles, numerous black spots.

Date 1600. Height 9 in.

242 Japanese Pewter Tea Jar.

Graceful bulging form, *Shibuichi* gray.

Date 1650. Height 7¾ in.

243 Japanese Pewter Statuette of Kwannon.

Stand of same material, with gilded ornament. Used in Tea-Ceremony. The figure finely modelled; notable as being an uncommon instance of the use of this metal in plastic art.

Date about 1700. Height 11 in.

244 Temple Cabinet.

With panels of polychrome wood-carving. A frieze of iris ; lotus in the four panels at the bottom of the doors ; a long panel, also of lotus, at the base. The gold lattice doors are lined with gold brocade.

Height 57 in. Width 39 in.

245 Cabinet.

Very beautifully proportioned, with finely balanced design. Frame of brown lacquer and polychrome carvings with Howo bird in medallions. The gilded grill backed by brown brocade.

Height 43½ in. Width 24½ in.

246 Temple Carvings.

Polychrome low relief. Buddhist angel beautifully modelled, gracefully floating in the air and bearing lotus flowers.

Length 46½ in. Height 18 in.

247 Pair of Japanese Temple Carving.

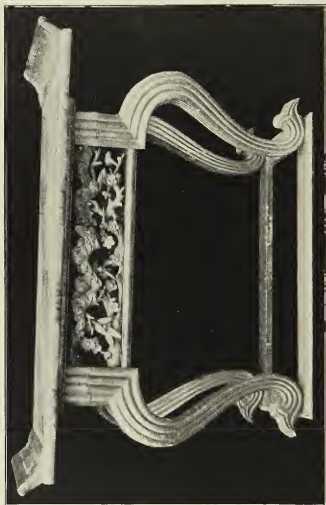
Medallions in perforated relief; bamboo thicket, finely decorative. Tone, a dark green.

Length 18 in.

248 Old Screen.

Two-fold, with beautiful painting of lotus pool. Frame of gold lacquer finely carved. Period probably fifteenth century.

Height 63 in. Width 37 in.





249 Temple Screen.

Two-fold. Carved in low relief with polychrome decoration, green the dominant color. Subject, a lotus pool, with graceful composition of very naturally disposed groupings of flowers and foliage. The perforations disclose a rich background of gold brocade.

Height 61 in. Width 33½ in.

250 Ancient Temple Table.

Very rare and important specimen made about 1200. Carved polychrome Ramma of pine, bamboo, and plum blossoms in very precious work of Kamakura era. Gracefully carved legs and dull red lacquer, another great feature of this table. Name of the temple whence it came will be withheld at present.

Height 30 in. Length 48 in. Width 21½ in.

251 Pair of Ancient Carved Koma-ina.

Wonderful example of art in carved wood. Probably few such eleventh-century specimens are now to be seen in Japan.

Height 20 in.

252 Pair of Old Altar Stands.

Richly gold lacquered. Six panels of polychrome peony-carving set in sides.

Date 1500. Height 12½ in.

253 Large Temple Table.

Elaborately ornamented with carved panels and brackets of peony and lion design. Richly harmonious gold and red lacquer.

Date 1650. Height 33 in. Length 63 in.

254 Two-fold Temple Screen.

Pair of round panels with design of spirits of Thunder and Wind set in the centre of gold-lacquered lattice screen and lined with rich orange brocade.

Date about 1780. Height 70 in.

255 Four-fold Temple Swinging Doors.

Each panel beautifully spaced with division lines. Delicately carved lattice work set in the upper part. The delightful pale-green tone is due to its age.

Date about 1550. Height 84 in. Width 24 in. each.

256 Carved Temple Ramma.

Polychrome carving of lotus pool.

Date about 1750. Length 49½ in. Width 14 in.

257 Old Zashiki Ramma.

Open relief, polychrome. Men pulling a boat up a rapid river. Particularly well suggested in the movement of the water, strong flowing and full volumed, and the natural action of the figures, the leisurely pose of the passenger in contrast with the boatman pushing with all his might.

Length 42 in. Width 8 in.

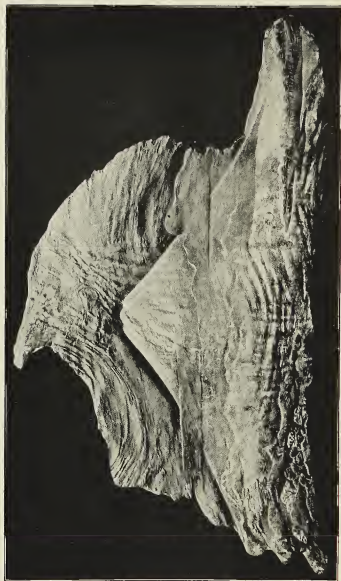
258 Pair of Temple Carvings.

Lotus in high relief, perforated, enclosed in elaborate low-relief floral design in rich old gold. The lotus flowers colored in white and red.

259 Pair of Temple Carvings.

Came from same temple as above. The peony flowers colored in blue and red.





260 Old Cedar Panel.

Chrysanthemums in high relief carved in natural cedar. A work graciously realistic.

Date about 1750. Height 15 in. Length 36 in.

261 Pendant to the Above.

262 Lion Carved in Natural Oak.

By Unkei, of the twelfth century. A work so spirited in splendid action as to seem realistic in spite of conventionalization. Further particulars to be obtained from the collector.

Height 18 in. Length 37½ in.

263 A Pair of Sacred Lions.

In low relief. The wood is cedar of a soft greenish tone; a highly conventionalized conception of extraordinary dignity, spirited, and strongly characterized.

Date about 1450. Height 50½ in. Width 28½ in.

264 Relief in Natural Wood.

The design shows Fujiyama in low relief, developed as suggested by the lines and contours given by the gnarled fragment of wood in the rough, the mountain with its clouds and its foot hills wrought with poetic feeling; the delicately applied color just enough to accentuate the grays of the weathered tones in the wood and bear out the impressive charm of the conception.

Date about 1650. Height 21 in. Width 27 in.

265 Gold-Lacquered Scripture Stand.

Form of great dignity; it must have been designed by a great artist either of early Kose or Kasuga school. The carved lotus stand is placed upon another stand which has numerous unique perforated openings in form of conventional cloud, finished in superb mirror-black lacquer and costly gold-surfaced Kanamoto.

Date about 1400. Height 18. Length 27½ in.

266 Ancient Scripture Stand.

Very important example of the thirteenth century. Its rarely graceful proportion and wealth of superb carving are indeed indescribable; even the veins of each petal of chrysanthemum are minutely treated with gold lacquer.

Height 14½ in. Length 24 in.

267 Carved Altar Stand.

Design of peony flower and lion carved on panel; elaborately wrought design of chrysanthemum carving at the foot of the table.

Date 1500. Height 14 in. Length 34½ in.

268 Old Temple Carving.

Winged dragon carved in natural oak, pale gray tone. Strong design well executed.

Date 1670. Length 42 in. Width 15 in.

269 Small Old Ramma.

Chrysanthemum flowers in cedar, fine old tone.

About 1750. Length 31. Width 6 in.

270 Old Temple Carving.

Jumping shishi, in cedar and coated with gold lacquer.

Date about 1550. Length 20 in.

271 Companion to the above.

272 Large Temple Gong of Bronze.

The supporting statue is a magnificently modelled and strongly characterized representation of Oni, the spirit of evil. The bell is superbly decorated in a low-relief pattern.

Date about 1820. Height 50 in.

273 Old Temple Gong of Bronze.

With elaborately carved stands.

Date about 1680. Height 29 in.

274 Ancient Japanese Painting.

The goddess Jisso. By Kose Hirotaka, about 1030. A very lovely conception of the goddess, carried out with corresponding delicacy of line and brush-work. The figure stands upon a cloud, one foot on a red lotus, the other on a white. There are exquisite tone gradations in the blacks of the halo and the drapery, and in the blue-green of the shaven head; delicate touches of color-drawing in the jewels and in the ornaments and patterns of the garment, and fine golden notes in the lines of halo, scepter, and the minor circlets. Altogether a rarely poetic creation of decorative grace.

275 Pair of Old Japanese Paintings.

"The Sixteen Rakwans," by Takuma Yeiga, 1320. This artist was the founder of the famous Takuma school. The Rakwans, the sixteen disciples of Buddha, are depicted in a sacred garden, most of them resting in tranquil enjoyment and receiving the attentions due to holy men. The picture is designed in beautiful harmony with the subject; pervaded by a feeling of serene contemplation, the natures of the sacred masters revealed in the expressions of their faces, lighted with the spirit of goodness and wisdom. In its fine reverential feeling this subject is comparable with much of the best work

of the old masters in Christian art. The coloring is also of high quality in the pure simplicity of the surfaces of subdued browns, greens, and reds, and in the wonderful decorative impressiveness of the dark-blue sky. The strength of line-modelling is likewise a great feature, developing the figures from the flat surface with remarkable and lifelike effectiveness.

275A Pair of Old Gold Lacquer Ojimes.

Costly example of mother-of-pearl and gold lacquer work.

Date 1750.

275B Two Solid Gold Ojimes.

One is wrought in the form of cockerel, by Masayoshi. Another, depicts a cluster of chrysanthemums. Both are eighteen karat.

Date 1760.

275C Three Solid Gold Ojimes.

Two are designs of autumnal flowers, and one is in form of pine cone.

Date 1800.

275D Ancient Chinese Ojime.

Carved from fruit-stones; eighteen Rakwans minutely wrought, with small amber ojime.

Date 1400.

275E Old Chinese Carved Necklace.

Design of life of wise men in floral grove; carved from plum-stones.

Date 1700.

275F Three Iron Ojimes.

One is a very fine *shakudo* and plum-blossom design ;
the other two are iron inlaid in gold and silver with
design of orchid and plum blossoms.

275G Three Cloisonne Ojimes.

Very rare example.

Date 1800.

275H Three Solid Silver Ojimes.

Eagle, snake and collection of treasures.

Date 1760.

275I Two Cinnabar Lacquer Ojimes.

Minute insect designs.

Date 1700.

275J Four Old Ivory Ojimes.

Elephant, group of monks, Daimyo procession and
cockerel. By Toshi-Yuki.

Date about 1760.

275K Two Old Ivory Ojimes.

One shows a rural scene and other depicts Daimyo's
pleasure boat ; both wrought in high relief.

Date 1780.

275L Three Solid Silver Ojimes.

Maple leaf, orchid and autumnal grass.

Date 1750.

275M Four Solid Silver Ojimes.

Grape vines; plum and nightingale; snake and flower; and chrysanthemum.

About 1750-

275N Japanese Necklace.

Made of solid gold ojimes of twelve pieces each in eighteen karat Japanese gold, dating from 1740 to 1850; by various noted gold ojime makers of Japan. The chain is fourteen karat.

275O Japanese Necklace.

Made of old silver, bronze, ivory, and enameled ojimes and linked with rolled gold chains.

275S Japanese Necklace.

Works of old solid gold, jade, ivory, silver, bronze, and seed ojimes. Dating from 1550 to 1800. Linked with silk cord.

276 Collection of Ojimes.

Sliding ornaments originally attached to inros, pouches, hairpins, and other articles. The collection numbers one hundred and eighty specimens. They are finely carved or wrought from gold, silver, *Shakudo*, *Shibuichi*, bronze, ivory, iron, porcelain, precious stones, the pits of peaches, plums, olives, etc., and in various lacquers. The designs are of fascinating interest. Each has some special significance or sentiment. The collection has an extraordinary diversity of shapes — human and animal figures and reliefs, heads, masks, flowers, insects, minute inlays and cloisonne work, caskets, vases, utensils, and even entire scenes with figures in action minutely depicted. The examination and study of these qualities gives constant delight.

277 Zashiki Panel.

By Ritsuwo. The natural wood, toned to a dark, warm gray, is inlaid with a design in pottery—a poetic landscape with a rustic hut, flying birds, and the moon reflected in water—an inexpressibly charming rendering of an idyllic motive finely adapted to the medium employed.

Date about 1720. Length 37 in. Height 13¾ in.

278 Carved Altar Stand.

Costly example of polychrome carving of Howo birds and flowers.

Date 1580. Height 10 in. Length 24 in.

279 Small Carved Altar Stand.

Rare peony design carved on panel, fine, gold-surfaced Kanamono.

Date 1500. Height 10 in. Length 27 in.

280 Gold-Lacquered Altar Stand.

Rarely beautiful example, panels and brackets a carved peony design of unusual quality.

Date about 1500. Height 17 in. Length 31 in.

281 Japanese Pewter Jug.

Unique form with bent handle.

Date 1700. Height 6 in.

282 Old Japanese Pewter Incense Box.

Shibuichi gray, finely spotted by time. Handsome incised decoration of flower design.

Date about 1650.

283 Japanese Pewter Tea Jar.

Graceful egg shape. Has incised decoration of arrow-head plant growing in water.

Date about 1700. Height 3 in.

284 Chinese Pewter Tea Caddy

Tall simple form, exceedingly fine brown-gray patina. On the cover is inlaid the Chinese letter "longevity" in brass. Late Ming dynasty.

Date 1475. Height 5 in.

285 Japanese Pewter Jug.

Elaborate Thibetan pattern in relief.

Date 1700. Height 7 in.

286 Small Chinese Pewter Bowl.

Hexagonal form, each panel has design in relief, a wise man delicately framed with a floral pattern. Mark: Ten Shu Chin.

Date about 1500. Height 1½ in.

287 Japanese Large Pewter Flower Jar.

Made by order of the Shogun. An extraordinarily rich design, incised; lotus and iris with Tokugawa crests.

Date about 1680. Height 11 inches.

(See Prefatory note).



Suzu-roku

288 Pewter Tray.

Early Ming dynasty. Bluish gray with delicate corrosions, inlaid with gold-surfaced brass, the design spirited with realistic action. An imperial palace-scene with mandarins on horseback arriving and departing; a deer and a stork in foreground.

19¼ x 13⅓.

289 Old Japanese Pewter Tea Jar.

Fine shape, undecorated surface of *shakudo* black, starry with a multitude of light spots.

Height $9\frac{3}{4}$ in.

290 Old Japanese Pewter Tea Jar.

Plain surface of *Shibuichi* gray starred with numerous silvery spots.

Date 1500. Height 9 in.

291 Very Old Chinese Pewter Tea Pot.

Peculiarly attractive square form with unique handle, charming design of deer under pine-tree and birds on tree, wrought in relief. Seal cannot be deciphered.

Date about 1100. Height 6 in.

292 Small Chinese Pewter Jar.

Exceedingly fine proportions, rare *Shibuichi* gray and delicate incised decoration.

Date about 1600. Height $2\frac{3}{4}$ in.

293 Old Chinese Pewter Wine Holder.

Sixteenth century. Tall and graceful shape with slender curving spout and handle. Cover-knob of malachite. Bronze inlay of flowers and birds, and bronze lines at the hexagonal divisions.

Height 12 in.

294 Old Japanese Pewter Tea Jar.

Graceful shape, rare *Shibuichi* gray with spots. By Suzuya Chuyemon of Kioto.

About 1620. Height 9 in.

295 Very Old Chinese Pewter Tea Jar.

Early Yuen Dynasty, about 1300. Uncommonly fine shape, distinguished by elegant simplicity in the delicately modulated curves that follow in their sectional lines the plan of a four-pointed star developed from a square. The surface, of a rare *shakudo* black, is undecorated save as time has supplied its adorning touch in corrosions distributed almost as if by intent. The mark of the maker is one of the oldest in existence on pewter-ware. Stamped seal.



Oh Kaku Rio Zo

Height $3\frac{1}{4}$ in.

296 Small Chinese Pewter Incense Box.

Ming dynasty, about 1420. Handsomely designed form with exceptionally delicate decoration modelled in low-relief lines. Sacred lion on cover, surrounded by gracefully composed ornament of musical implements, sword in scabbard, fan, etc. On sides, plum-blossoms with birds, asters, lotus and stork, together with poetical inscriptions. Remains of color decoration in touches of red and in golden-toned ground. Has seal Ho-Ka-Zo Ki; one of two earliest signed pewter specimens in the collection.



Ho-Ka-Zo Ki

297 Old Chinese Pewter Tea Caddy.

Inlaid with bronze and copper; a graceful incised design of peony and bamboo. Beautiful simplicity of cylindrical shape. The inlay on the cover depicts a manuscript scroll. The exquisite coloring has a soft grayish ground tone, with faintly golden nebulous sub-tones.

Height 5 in.



301

300

298 Japanese Pewter Vase.

Decoration rich in simple contrast of dark silvery body with broad zones of copper inlay at top and bottom, ornamented with leaves modelled in low relief.

Height 11 in.

299 Japanese Pewter Banquet Placque.

Used by Daimio. The decoration a vigorously incised dragon design. The surface tone of soft silvery gray, as of delicate frost-work, with subtle undertones of dark, makes this example particularly noteworthy.

Date about 1650. Diameter 18½ in.

300 Old Chinese Pewter Wine-Holder.

Slender graceful shape. Incised floral decoration with figures of mandarins on opposite sides. Gilt and red ornamentation.

Date 1680.

301 Old Chinese Pewter Wine-Holder.

Similar to the above ; slightly earlier production.

Height 14½ in.

302 Old Chinese Pewter Dish.

Fine *Shibuichi* gray, minute landscape incised within.

Date 1580. Diameter 5¾ in.

303 Old Chinese Pewter Tray.

Graceful oval form, fine incised decoration ; costly specimen of Ming period.

Date 1450. Length 7½ in.

304 Old Chinese Pewter Tray.

Square with scalloped corner, Chinese garden scene minutely incised. Very rare and costly specimen.

Date 1500. Length 12 in. Width 8 in.

305 Japanese Pewter Tea Jar.

Dark gray with black modulation.

Date 1700. Height 8½ in.

306 Japanese Pewter Tea Jar.

Dark *Shibuichi* gray with characteristic accentuation of corroded spots.

Date 1500. Height 9½ in.

307 Japanese Pewter Hibachi.

Very rare and costly example, fine silvery gray with minutely incised decoration. Came from a renowned nobleman of Kyoto.

Date 1600. Height 7½ in.

308 Ancient Chinese Pewter Teapot.

Early Yuen period, probably about 1370. Hexagonal shape. Decoration moulded in low relief. Howo bird on cover, elaborate inscriptions on side panels and groups of utensils possibly indicating the maker's work. Mark Yeimin.

Height 6½ in.



309 Temple Ramma.

Polychrome carving of Howo bird and Kiri flowers. This work very considerably antedates the Nikko period. The carving is characterized by a remarkable plastic distinction, a sense of latent energy suggesting action just stirring from repose. A quality of this period reveals itself in the effect of rhythmic movement in the tail of the bird, the branching feathers kept definitely separate in thin interlacing lines.

Date about 1600.

310 Temple Ramma.

Polychrome carving of dragon. Pre-Nikko period. Companion to above.

311 Temple Ramma.

Polychrome carving of Howo bird and Kiri flowers. Pre-Nikko period.

312 Old Temple Ramma.

Delicate open carving of wood, gold lacquered with bronze-like effect. The decoration depicts a flock of nightingales among plum-blossoms. Artist unknown.

Date about 1600. Length 49 in. Width 9 in.

313 Carved Zashiki Panel.

Framed in form of Japanese fan. Carp hermit riding on back of the fish in water. Carved of persimmon tree and teak wood. By Gioku-Sui of Hamamatsu.

Date 1780.

NOTE—The following six remarkable examples were made by the best cabinet-makers and wood-carvers of Mito, Province of Hitachi, by the orders of Princess Tokugawa, known as Oman-no-kata, who had a temple erected at Minobu, in Province of Kai, as a memorial to Tokugawa Iyeyasu, her deceased husband, 1615. This temple was destroyed by fire in 1875. What was saved and preserved came into the hands of the collector. This temple was consecrated to Kujaku-Myowo, or Goddess of the Peacock. Consequently the design of the peacock prevails in the ornamentation.

314 Shrine in Polychrome Low-Relief Wood Carving.

The subject is Kujaku-Myowo, the "Lightning Goddess of the Peacock," the goddess of longevity. The conception here presented is an extraordinarily gracious rendering of the subject, sympathetically developed in its appeal to human longings through a fascinating conjunction of beauty of form and feature, and with decorative splendor of coloring. The gorgeous bird proudly bears his divine burden, the goddess seated upon a lotus flower against a ground of rich red tones. The cloud decoration above has a superb orange tone. In effective contrast is the decorative simplicity conveyed by the supporting panels formed by the unfolded cover—lotus design in gold lacquer upon a ground of mirror-black lacquer, the sun and the moon showing above.

Height 35½ in. Width 16½ in.

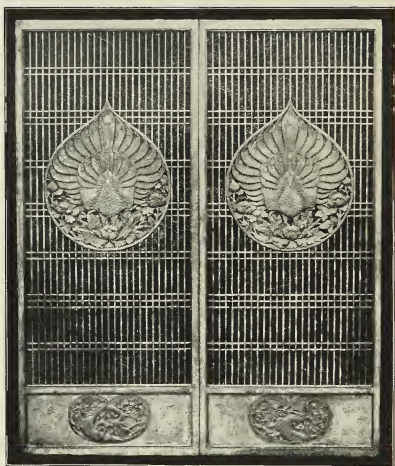
315 Old Lacquered Shrine Doors.

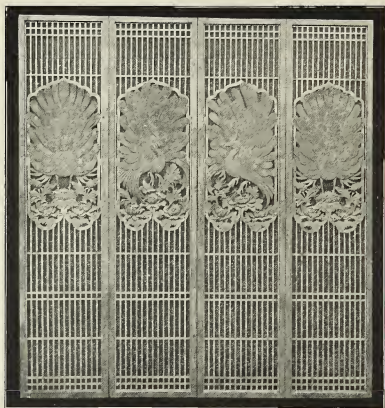
From Peacock Temple. Each panel mirror-black lacquered, divided into sections; each section ornamented with delicately carved and colored panels representing plum-tree in blossom, bamboo and peacock. Corners of each section are ornamented with gold-plated brass kanamono.

Height 57 in. Width 14½ in. each.









316 Outer Door.

From the Temple of the Goddess of the Peacock. The simple design is of impressive effect in the division and balancing of spaces. The conventionalized peacock figure in the upper portion is repeated with remarkable fidelity, conveying a scene of symmetrical stateliness. The color of the weather-worn woods is a soft gray with a greenish tone.

Height $47\frac{1}{2}$ in. Width $18\frac{1}{2}$ in.

317 Sliding Doors.

From Temple of the Goddess of the Peacock. Gilded lattice backed by dark-green silk in frame of wood colored a wonderful bronze, dull of surface, and superbly mottled. The panel at the base is of the same color; the large peacock decorations of polychrome carving in perforated relief also have the same dominant tone of bronze-green. The peacock stands upon a cluster of rich-hued peonies, the symbol of wealth and abundance. The decorations fill spaces that in shape symbolize a precious stone. The heart-shaped carvings in the lower panels have a plum-blossom design. Originally there were six pair of these doors in the temple, each of different design, but only three have been preserved.

Height 73 in. Width of each panel $30\frac{1}{4}$ in.

318 Hinged Doors.

Four-fold, from inner shrine of Temple of Goddess of the Peacock. Rich old-gold wooden frames, grills backed by silk brocade of dark bronze-green. Superb peacock decorations of polychrome carving in each door, the bird signifying longevity; the peony, wealth and abundance. The two outer doors are decorated in fac-simile, the peacocks facing squarely to the front; in the two middle

decorations they turn towards each other in action of alighting, the designs slightly varied. The prevailing tone of the carvings is a dark bronze-green accented with gold and with subordinate notes of a roseate quality.

Height 74 in. Width of each panel 17 in.

319 Shrine Doors.

From Temple of Peacock Goddess. Richly carved design, in panels, polychrome, with gold lacquer ground. Peacock designs in the two principal panels.

Height 27½ in. Width 12 in.

320 Old Temple Mirror.

With polychrome carving, the frame supported by demons of force, very strangely modelled. Period at least as early as the fourteenth century.

Height 24 in.

321 Pair Temple Shrine Stands.

Richly wrought in form of mass of sacred cloud in high relief and finished in various costly pigments. Came from famous temple near Kioto.

Date 1650. Height 27½ in.

322 Carved Wood Lantern.

In form of shrine, lotus leaf forming the roof. Screens of fire-globe have perforated design of Kwannon.

Height 16 in.

323 Pair of Temple Swinging Doors.

Entire frame is constructed of Satsuma fir-tree, each door has panel of dignified design with plum-flowers. Attractive gray tone.

Date 1700. Height 47 in. Width 25 in.



319



320

324 Old Carved Panel.

Heron in pool near flowering bush. Carved in cedar in high relief and colored.

Date about 1750. Height 45½ in. Width 17 in.

325 Ancient Wood Carved Panel.

From temple of Koya. This with following number were pendants, forming the wings of the sacred inner shrine of that temple, erected about 1350. The unfortunate conflagration of 1770 destroyed nearly the whole temple; these two panels were among those saved. Upon examination one may detect easily the trace of burnt scar on the reverse side. The decoration represents Gama Sen-nin, or sacred bullfrog hermit, nestling on rock. Upper part has delicate carving of plum-blossom and nightingale.

Height 37 ½ in. Width 21 in.

326 Pendant to the above.

Tekkei Sen-nin, by his magical power picturing his own image with his breath. These two specimens are very important examples in both art and history of Japanese wood-carving.

327 Ancient Chinese Bronze Jar.

Early Hang period, or second century. Thick low vessel, its surface is entirely decomposed with rust and corrosion, producing extraordinary green patina. A cluster of malachite mysteriously applied on the surface, either by accident or artifice.

Height 6 in.

328 Old Iron Jar.

Used by Hideyoshi in Osaka Castle 1584. Simple yet dignified form, silver inlaid ornament of Kiri crest and Tenka Ichi, or second to none, a favorite expression used by Hideyoshi. Also there are similarly inscribed the date and "one of ten," and "use at the castle Osaka," in silver inlay.

Height 13½ in.

329 Bronze Temple Jar with Cover.

Elaborately modelled and incised with peony pattern. The cover design is precious stones. Holder for sacred water in Japanese temple.

Date 1755. Height 16 in.

330 Bronze Scripture Case.

Very rare and costly example, has incised decoration of eight deities on each side of tall octagonal space. Magnificent yellow patina.

Date about 1550. Height 10¼ in.

331 Large Brass Hibachi.

Rich Sentoku bronze of remarkably fine yellow tone. Stand carved with musical instrument in high relief.

Date 1700. Height 18 in. Diameter 17 in.

332 Old Japanese Bronze Vase.

Graceful form, iris flowers wrought in relief, the petals worked out with enamels of blue and purple.

Date 1800. Height 14 in.

333 Old Chinese Bronze Vase.

Rare example of early Ming period, 1390. Various bands of Thibetan patterns in relief and inlaid silver work.

Height 10½ in.

334 Japanese Bronze Vase.

Dark-green patina, has three ring handles and strong, broad band in relief.

Height 20 in.

335 Japanese Bronze Hibachi.

By Kanch, famous bronze-maker of sixteenth century. Marvellous glow-like red patina. The rim has separate setting.

Height 5⅓ in.

336 Old Chinese Bronze Vase.

Exceedingly fine olive-green patina, band of delicately wrought pattern and characteristic curled handles. Early Ming specimen.

About 1400. Height 11 in.

337 Old Chinese Bronze Seated Figure.

Period probably late Sung, about 1250. Fine tone with traces of gilding. Well modelled in torso and not inexpressive. It appears to represent a potentate from some southerly land paying homage to the Chinese emperor.

Height 14½ in.

338 Japanese Temple Bell.

Handsome ornament in relief. Pendant from carved wood ornament representing a dragon.

Early eighteenth century.

339 Old Japanese Bronze Bell.

Rarely sweet-toned bell, patina is much like genuine gold bronze. Very costly specimen.

Date 1600. Height 20 in.

340 Old Enamelled Bowl.

Delicate conventional cloud design. Rich blue and red.

Height 2½ in.

341 Old Enamelled Bowl.

Height 4 in.

342 Old Greene Bronze Mask.

Representing face of Oni.

Date 1700. Height 4½ in.

343 Old Bronze Image of Kwannon.

Came from Roku Hara Temple of Kioto.

Date 1400. Height 9 in.

344 Old Iron Mask.

Face of Han-Niya.

Date 1700. Height 7½ in.

345 Post Hanger from Palace.

A fine high-relief carving by Ritsuwo, about 1720. The subject represents a company of monkeys searching for the reflection of the moon in the water; a Buddhist illustration of illusion—seeking the appearance of things instead of the direct truth. Seal Kwan.

Height 65 in. Width $4\frac{1}{2}$ in.

345A Old Post Hanger.

Design of priest, sceptre and mouse worked in Mitta lacquer on old weather-worn board.

Date about 1700. Height 34 in.

346 Pair of Metal Hangings.

Form of ancient Buddhist flag. Various sacred crests are perforated in the plates; elaborate pendants of gold-surfaced brass work and buds.

Date 1550. Height 33 in.

347 Pair of Metal Post Hangers.

Entire work is of gold-surfaced brass, crests of Tokugawa carved in three divisions.

Date 1750. Length 36 in.

348 Old Temple Hanging Bell.

Cast-bronze in form of conventional cloud; used in Buddhist temple for announcing meal hours.

Date about 1600. Height 18 in.

349 Four Bronze Trays.

Square form with unique corners and edge. Rich green patina and inscription in relief: Made 15th day of January, 7th year of Sen-Toku (1432 A.D.)

5 in. square.

350 Iron Casket.

An extraordinary example of hammered relief-work. The box made by Myo-chin, the splendid dragon designed by Moto-nobu. Note the masterly freedom of action in the dragon, with individualized movement as if studied from an actual living creature. Observe also the decorative effectiveness of the simply designed sides and ends. Carved signature: Myo-chin.

Date about 1650. Height 4 in. Length 11. Width 8 in.

351 Temple Ramma.

Carved in the natural oak and finely weather-worn. Uncommonly graceful design of Howo bird and Kiri flowers.

Date 1570. Length 53½ in. Height 11½ in.

352 Temple Ramma.

Companion to the above.

353 Temple Ramma.

Carved in oak left in natural color, weather-toned to soft gray and showing grain of wood. Freely wrought design of Kiri flowers.

Date about 1750. Length 79½ in. Height 19 in.

354 Temple Ramma.

Companion to the above.

355 Temple Mirror.

Framed in wood-carving. Dragon and tiger in bamboo grove in high relief.

Height 20½ in.

356 Carved Temple Ornament.

Richly colored. Nikko style. Howo bird surmounting a handsome decorative design.

Height 44½ in. Weight 8½ in.

357 Carved Temple Ornament.

Companion to above.

358 Temple Panel.

Decorative design of quail and chrysanthemums. Porcelain inlaid in lacquered ground of powdered gold. An unusual employment of porcelain.

Date about 1770. Height 16½ in. Length 26½ in.

359 Small Temple Ramma.

Carving of peonies in frame of red lacquer. Coloring of old gold with touches of green and red.

Length 16½ in. Width 4¼ in.

360 Hanging Shrine.

A placque of red lacquer with a statuette of the goddess Sun beautifully carved in wood and colored with the effect of bronze. The figure stands upon a cloud. The head gains distinction by showing against the disc of gold lacquer, glass covered, that makes the centre of the placque, and also serves as the halo of the goddess.

Date 1500. Diameter 10 in.

361 Korean Gong.

Remarkably fine musical tone. Mounted on Japanese temple stand of strikingly good design ; lacquered, with polychrome carving of peonies.

Date of gong about 1500, stand about 1600. Height 33 in.

362 Ancient Temple Tablet from Horiuji.

Of modelled lacquer. Lotus-petal shape, originally the backing for a figure of Buddha, the medallion with the Howo bird forming the halo for the master. One of the earliest examples of such work in existence, dating back to the eighth century. The low relief is modelled in dry lacquer. The design, conceived in a heraldic style, is one of impressive dignity in the large simplicity of its form, so perfectly adapted to the space occupied. The coloring is remarkably good, a strong orange predominating in the relief. Further particulars to be obtained from the collector.

Height 24½ in. Width 17 in.

363 Old Bronze Garden Lantern.

Very rare example in bronze work, representing a tea house with various bamboo windows. By Kanaya Gorosa.

Date about 1760. Height 14 in.

364 Temple Bronze Lantern.

Beautiful globe shape. The fire-globe screens are delicately perforated in design of maple forest and deer.

Date 1750. Height 25 in.

365 Temple Bronze Lantern.

Elaborately wrought and perforated metal work, carrying the design of lotus-flowers throughout the lantern.

Date 1780. Height 28 in.

366 Temple Bronze Lantern.

From Shiba Temple, Tokio. The incised and perforated decorations of Tokugawa crests are very noteworthy. Rare example.

Date 1780. Height 22 in.

367 Bronze Garden Lantern.

Roof is in form of lotus leaf; frog coming out of hole in leaf.

Height 7 in.

368 Pair of Old Brass Oil Lamps.

Pendant from carved dragon's head.

Length 32 in.

369 Old Brass Oil Lamp.

Pendant from carved dragon's head.

Length 18 in.

370 Old Porcelain Lamp.

Fine example of Hirado ware, shrine form, delicately treated in blue and white. Hexagonal sides of fire-globe are beautifully perforated.

Date about 1800. Height 15 in.

371 Bronze Temple Garden Lantern.

Octagonal shape of handsome design, beautifully wrought. The names of gods inscribed in the open-work.

Date 1650. Height 23 in.

372 Decorated Wooden Box.

Hexagonal, with cover, delicately decorated with the symbol of life employed in Japanese palace. Used as waste-basket in palaces.

Date 1650.

373 Companion to the above.

374 Pair of Portraits on Wood.

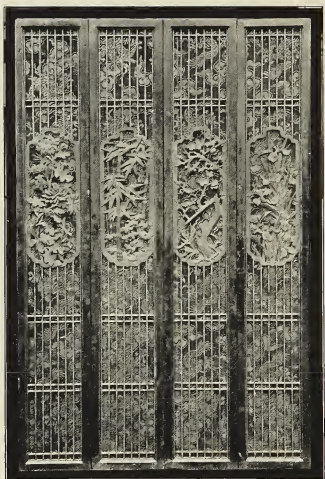
Nari-Hira and Ogura, famous poet and poetess of thirteenth century. Poetry written on the face of the panel. Painted and written by Tosa Mitsuoki.

Date 1710.

375 Pair of Portraits on Wood.

Tsura-Yuki and Ise, famous Japanese poet and poetess of the thirteenth century. Companion to the above.





THIRD AND LAST DAY'S SALE

Afternoon at 2.30 o'clock

376 Four-fold Lattice Screen.

Delicately carved panels; design of chrysanthemums, bamboo, plum, and iris flowers set in each panel lined with silver brocade.

Date about 1750. Height 68 in. Width 11 in. each.

377 Carved Wood Panel.

Represents three good monkeys in "Thou shalt not see, speak, or hear."

Height 24½ in. Width 13½ in.

378 Carved Wood Temple Lantern.

Rare example of carved wood work; strongly wrought and colored. Screens on the sides of the fire globe are particularly well carved with designs of sacred elephant and lotus Kwan-non.

Date about 1720. Height 43½ in.

379 Wood Carved Lantern.

The roof is in the form of peony flower, and the screens are richly carved with various Buddhist figures.

Date 1720. Height 16½ in.

380 Carved Gold Lacquer Panel.

The Chinese letter, Fuku, or happiness, carved in relief and coated with gold lacquer on mirror-black background.

Date about 1750. 22 in. square.

381 Carved Wood Panel.

Lotus flowers growing in pool ; carved in relief.

Height 33 in. Width $12\frac{1}{2}$ in.

382 Small Carved Ramma.

Representing " three good monkeys."

Length 22 in. Width 7 in.

383 Great Enameled Bowl.

Ground of turquoise blue and decorated without and within by a sumptuous design combining the sacred lion and the peony, in greens, reds, whites and gold.

Date about 1760. Height 15 in. Diameter $23\frac{1}{2}$ in.

384 Large Chinese Enamelled Bowl.

Ming period, about 1640. Ground of turquoise blue. Interior decoration a superb symmetrical design of horses, clouds and water waves ; outside a handsome peony pattern and base of incised copper.

Height $8\frac{1}{2}$ in. Diameter $18\frac{1}{4}$ in.

385 Old Cloissone Box.

Conventional Howo bird and peony treated in superb green, dull red, and blue enamels.

Date 1400. Height $5\frac{1}{2}$ in. Diameter 11 in.

386 Garden Incense Burner.

Partly cloissone work. Green, blue, and pink.

Height 15 in.

387 **Magnificent Green Bronze.**

Old bronze water-holder from garden, a head of dragon forms spout.

Date 1600. Height 21 in.

388 **Old Iron Plaque.**

Devil and shoki worked in relief and lacquered.

Date 1500. Diameter 22½ in.

389 **Bronze Vase with Stand.**

Sentoku bronze of rare quality. Floral design and lotus petal border skillfully worked out. With stand.

Date 1650. Height 4¾ in.

390 **Ancient Bronze Bowl.**

From Thibet. Date about fourteenth century. In form of lotus flower. Gold surfaced bronze.

Height 10½ in. Diameter 12 in.

391 **Carved Temple Table.**

Upper part peony design, lotus figure on the stand. Entirely coated with gold lacquer.

Date 1700. Height 28 in. Length 46 in.

392 **Carved Temple Table.**

Richly ornamented with Rammas and brackets. Elaborately carved with design of chrysanthemum and peony flowers. Gold lacquer coating.

Date 1650. Height 20 in. Length 50½ in.

393 Temple Frieze Carving.

By Jingoro. Date 1600. Fish in the sea. Touched with color. Full of vitality and onward action. The age of the work is evident, a quality that even enhances the sense of life.

Height $7\frac{1}{2}$ in. Width $32\frac{1}{2}$ in.

394 Temple Frieze Carving.

Polychrome, in high relief. By Jingoro. A notable example of the great master's work, full of vigorous quality and animated movement with firm, largely wrought modelling.

Date about 1600. Height $7\frac{1}{2}$ in. Width $32\frac{1}{2}$ in.

395 Small Wood Carving.

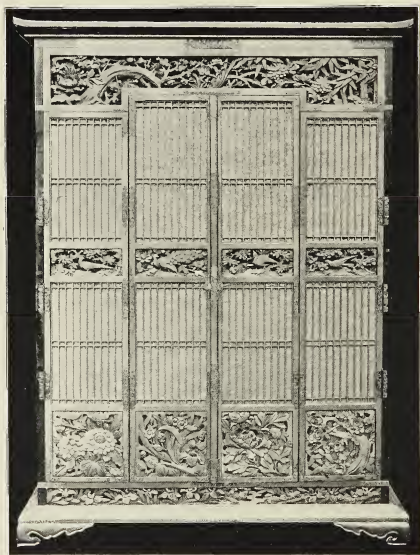
Deer in the forest. From a compartment in a temple Ramma. Carved in the round from oak and polychrome. A woodland idyl, full of the tenderest sentiment, and developed with intimate charm. The deer very beautifully modelled and life-like. Most attractive detail in the maple trees, the clambering ampelopsis, the grasses, and the cluster of peonies.

Date about 1680. Artist unknown. Height 12 in.
Width $17\frac{1}{2}$ in.

396 Tea-House Ramma.

Polychrome carving in high relief. Perforated and very open. A charming piece of rustic genre; two fishermen in a boat on a rapid river, beneath a wooden bridge of the type called in Japan "Drum-arched," a peddler crossing the bridge. The scene is strikingly naturalistic and full of action in the water and the figures.

Date about 1650. Height 12 in. Length $46\frac{1}{2}$ in.



397 Narrow Painted Door.

Young bamboo trees painted in deep green and gray on cedar, by Okio.

Date about 1770. Height 68 in. Width 16½ in.

398 Narrow Painted Door.

Companion to the above.

Height 62 in. Width 15½ in.

399 Pair of Small Fusuma.

Group of pheasants painted in polychrome on rare cedar, and framed in gold-lacquer work; the reverse sides show groups of horses. By Yasukuni.

Date 1750.

400 Pair of Small Fusuma.

Parrot and wild pigeons painted on gilded cedar. The reverse sides are decorated with groups of horses.

401 Temple Cabinet.

Hinged doors. Very beautifully composed design richly wrought in polychrome carving. The graceful floral decorations on the upper part are formed of plum, bamboo, and orchid; on the lower part of the doors are chrysanthemum, lily, peony, and plum subjects; on the middle panels are four bird designs.

Height 59½ in. Width 45½ in.

402 Old Japanese Pewter Tea Jar.

Exquisitely proportioned; the curves extraordinarily sensitive to the modulations of light, direct and reflected. Prevailing color-tone, *Shibui-chi* gray. Note the rare association of light spots and of dark with the nebulous mottling. (See prefatory note.)

Date about 1540. Height 11¼ in.



Tenka-Ichi; Iwami-no-Kami.

403 Chinese Pewter Tea Jar.

About 1620. Notable for the simple beauty of its square shape. The plain sides have golden tones blending with the multifold grays. Note the remarkable beauty of the cover rim, fairly architectural in quality of relief and shadow. The cover surmounted with figure of a dog.

Height 8 in.

404 Chinese Pewter Wine Holder.

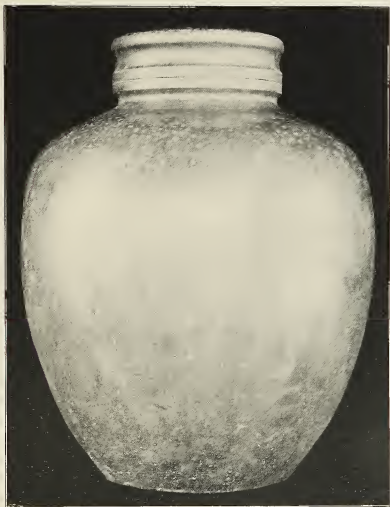
Notable for slender, graceful form. Incised and tooled decoration with male and female figures on opposite sides. Decorative design very handsome with combinations of geometric, formal figures and gracefully flowing free-hand lines. Note the delicate spotting of the parts where the surface is plain.

Date about 1580. Height 15½ in.

405 Bowl of Hammered Bronze.

Used by Hideyoshi in his palace. The crest of chrysanthemum and kiri flowers employed by the artist with special permission of the emperor. Fine tones, ranging from gold to steel and silvery gray, with exquisite greenish blendings on the exterior.

Date 1580. Height 4 in. Diameter 9½ in.



406 Chinese Pewter Tray.

Gold inlaid. Date 1650. Beautifully simple form and decorative strength. The group of deer finely characterized in action, outlined as in atmospheric relief against the ground of nebulous dark and golden tones.

Length 12½ in. Width 8½ in.

407 Chinese Pewter Teapot.

Thirteenth century. Rich bronze tone. Strikingly beautiful form. Note particularly the curve of the handle and the charming modelling at its bases and on the spout. The rich design of flowers and geometrical patterns incised and tooled. The handle of cover is rose quartz.

Height 7 in.

408 Chinese Pewter Tray.

Inlaid in gold and copper. Date 1350. A precious example of the Yuen period. The golden tone of the pewter harmonizes with that of the gold and orange in the inlay. The subject, a mandarin mounted, and journeying with attendants, is treated with vigorous movement and strength of characterization in a broad and sketchily outlined manner. The effective outside decoration is in a geometrical pattern.

Length 12 in. Width 8¼ in.

409 Large Japanese Pewter Tea Jar.

Date about 1540. A remarkably fine specimen of *Shibuichi* gray. Made to order of Hideyoshi, the great military hero who conquered Korea. Absolutely plain, its quality is that of its perfect proportions and fine color. (See prefatory note.)



Height 13 in.

Tenka-ichi
Mima Saka-
no-Kami.

410 Japanese Pewter Teapot.

Date 1730. A rarely beautiful example of naturalistic design in bold relief—a flock of geese perfectly characterized in truthful modelling and animal action. Note the exquisite color tones as of oxydized silver, with softly modulated high lights and touches of bronze-green. Signed Tokusai.

Height 9½ in.

411 Old Japanese Pewter Tea Jar.

Early fourteenth century. Beautiful cylindrical form with delicate curves, particularly in the downward lines at the base. Incised decoration of autumnal flowers—dark lines upon the fine greenish-gray surface tones. Note the corrosion of the cover.

Height 3½ in.

412 Japanese Pewter Vase.

The gem of the collection in inlaid pewter. Period early seventeenth century. Inlay of gold with ivory values. Hexagonal shape with rarely gracious proportions. Richly imaginative decoration; birds, luxuriant vegetation, and extraordinarily expressive human figures, including a saint in adoration by a lotus pool, and a splendid equestrian drawing.

Height 16¼ in.

413 Japanese Pewter Tray.

About 1680. Striking decoration of bronze inlay with design of plum blossoms; applied bronze ornaments at the corners. The broken lines in the boldly developed design enhance the spirited effect of the decoration.

11¾ x 8 in.



414 Very Old Chinese Placque.

Circular and deep. Date about 1350. Yuen dynasty. Remarkably graceful decoration in gold inlay — a blossoming branch with birds, informed with a feeling of gentle movement. The dark gray of the metal marked with silvery touches.

Diameter 13½ in.

415 Very Old Chinese Shallow Bowl.

Early Yuen dynasty; early fourteenth century. One of the oldest examples of inlaid pewter. Strong and simple ornament of bronze inlay, very effective against the dull polish of dark old metal. Interior design represents geese and a flowering plant, with conventionalized butterflies at the margin. Outside decoration of conventionalized flowers and butterflies correspondingly interesting.

Height 2 in. Diameter 8 in.

416 Old Chinese Pewter Placque.

Circular, with scalloped margin. Inlaid with gold, a line of gold on rim. The decoration represents a fantastic water-garden scene with spirited action in the figures, the scheme of the design making an effective contrast of rich gold against the quiet grays of the ground metal, finely spotted and mottled.

Height 10 in.

417 Japanese Pewter Covered Dish.

Shibuichi gray. The incised design represents a sacred dragon in a cloud.

Height 3¼ in.

418 Statue of Tamonten.

By Unkei. One of the greatest examples of sculpture in natural wood that ever left the shores of Japan. Unkei was the sculptor of the famous statue of Narayana, in the Todaiji temple, at Nara, dating about the year 1200. This statue is a heroic work, wonderful in its magnificent blending of realistic qualities derived from the profoundest knowledge of human anatomy in all its artistic essentials, with mystical conceptions well nigh fathomless for the Occidental mind. Tamonten is the god of Wisdom, and is here depicted as a hero in armor—signifying possibly the strenuous aspect which the pursuit of wisdom has for man, in the constant struggle against obstacles. The halo represents the Wheel of Life. The eyes are inlaid with cut crystal. Mr. Matsuki declines to make public the source of this work but stands ready to impart the information to the purchaser confidentially.

Height 50 in.

419 Wooden Statue of Jisso.

From a temple in Japan. Period about thirteenth century. A figure of remarkable dignity in its plastic serenity, the drapery finely wrought in freely flowing lines that enhance the quality of exalted repose inherent in the subject. The polychrome coloring has been dimmed by age to a bronze-like tone. The beauty of the pedestal is worthy of the statue.

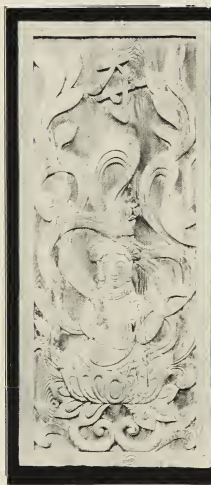
Height 46 in.

420 Hotei, God of Contentment.

Chinese wood carving, bearing many traces of having been richly gilded. The god is seated in his customary attitude, with one leg bent under him. The ear-lobes hanging upon the shoulders, the rolls of fat on his breast and abdomen, and, above all, the happy,







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sensual expression on the features are represented with great gusto by the carver, who must have been charmed with his task. The interior is hollow, though the bottom shows no apparent opening. The statue has apparently been used as a secret receptacle for some treasured objects, which it still perhaps contains. On a low stand of black lacquer, inlaid with mother-of-pearl.

Date about 1500 A. D. Height, with stand, 2 ft. 3 in.

421 Hanging Circular Tablet.

From temple. Nara period, about eighth century. Bronze upon wood; color-tone a wonderful old bronze-green. The figure in the center represents Buddha, wrought in relief. At either side project vases with lotus flowers.

Diameter 25 in.

422 Low-Relief Panel.

Carved in cedar. A remarkable figure of Kwan-non, belonging to the early period of Buddhism in Japan. The design, with the remarkable ascending aerial flow of the drapery, is strongly marked with the Korean influence. Color: a faintly indicated old-pink and fascinating bronze-blue against the brown of the natural wood. The goddess is seated on a lotus, playing a harp.

Height 32 in. Width 14 in.

423 Carved Wood Tablet

Perforated high relief; early Buddhistic period in Japan. A company of noblemen in court costume playing musical instruments. The delightful realism of the figures, so perfectly expressive in individualized action as to stamp the unknown artist as a veritable Della Robbia of Japan, contrasts with the conventionalized wistaria and other decorations about them. Above is a mysterious wasp, attracted by the music. Color: a rich bronze-brown.

Height 32½ in. Width 13½ in.

424 Ancient Wood Carved Panel.

Dancing Yasha, carved in high relief and lacquered. Came from old temple in Yamato. Rare and valuable example of wood carving.

Date about 900. Height 51 in. Width 16 in.

425 Ancient Wooden Votive Tablet.

From temple at Nara. About seventh century A. D. Painted in soft-toned pigments upon the natural wood. A group of seven Buddhist deities descending from heaven, composed with fine simplicity, and gracefully depicted in their divine character.

426 Ancient Wooden Votive Tablet.

From Toji Temple, Kioto. Kwan-non standing upon lotus; the halo in form of a lotus petal gracefully harmonizes the composition. Fine polychrome treatment with gold.

Date 1000 A. D.

427 Ancient Wooden Votive Tablet.

From temple at Nara. Buddha standing upon a lotus flower. Companion to above.

428 Ancient Wooden Votive Tablet.

From temple at Nara. Companion to above. Subject: the goddess Kwan-non.



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429 Memorial Tablet.

From temple at Nara. Painting of Buddha, on wood, seated on throne. Horiuji period, eighth century, as attested by the soft subdued red of the margin. Effect of inlay in the pigmentation, the dark lines brought into fine relief with vivid definition by the action of time.

Height 29 in. Width 11½ in.

430 Ancient Votive Tablet.

From temple at Nara. About eighth century. Painted in rich subdued tones upon the natural cedar. Subject: the figure of Buddha; great nobility of pose in the figure, with expressive rhythmic lines in the beautifully colored drapery. The master stands upon the customary lotus flower enveloped in a mystical cloud effect.

431 Carved Wooden Panel.

From an ancient temple in Yamato. Bamboo with a Howo bird. Note the fine quality of coloring combined with tones of light and shadow in the foliage. The bird, although a mythical creature, has the effect of having been actually studied from life.

Height 35 in. Width 16 in.

432 Carved Wooden Panel.

From an ancient temple in Yamato. Low relief of the goddess Kwan-non seated upon a lotus and playing a flute. A bronze-like effect in the coloring, toned by age and the smoke of incense, while the strong markings from the grain in the wood confer a particularly beautiful quality.

Height 30 in. Width 11¾ in.

433 Old Carved Table from Temple.

Elaborately wrought with rich polychrome design of peonies, the gracefully curving legs of gold lacquer symbolizing flowing water. These tables are among the most conspicuous objects in entering a temple and make an impressive decorative effect.

Date 1650. Height 31 in. Length 59½ in.

434 Carved Temple Table.

Richly carved with design of lotus flowers. Rarely graceful in proportions of spaces and legs. Valuable gold lacquer coated on mirror-black background.

Date 1680. Height 29 in. Length 49 in.

435 Ancient Korean Weaving.

Silk tapestry, representing Kwan-non standing. Extraordinarily graceful form accentuated with marvelous rendering of yellow, green, and brown tones of drapery. Note exceedingly fine modelling of hands.

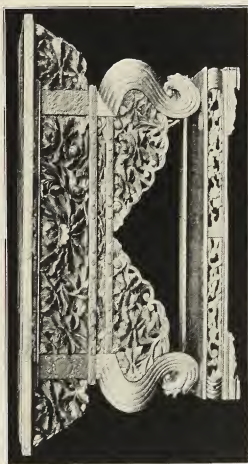
Date 700.

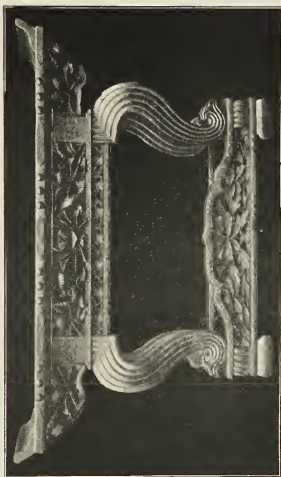
436 Pair of Paintings by Myoye.

Of thirteenth century. A celebrated Buddhist priest of Kioto. Subject: Kwan-non and Seishi Bosatsu.

437 Painting by Yeshin.

Representing Buddha with two Bosatsu. Marvelously fine treatment in gold on rich brown background. Note extraordinary imaginative power shown in rendering radiant halo. Yeshin was a renowned Buddhist priest and painter in Kioto, Japan, in the eleventh century.





438 Ancient Gold Lacquer Box.

Almost cubical in form. It is decorated on back and sides, in irregular zigzag compartments, with designs of horse-tail plants and clouds alternating with the imperial chrysanthemum and paulownia crests and grasses. This extremely rich decoration in gold lacquer of several tones, a little dulled by age, aided by a rich inlay of mother-of-pearl disguised and subdued in tone by an over-decoration in gold and reddish-brown has a mysterious effect which is only enhanced by the effects of great age. The crinkled effect on the cover was intentionally produced to give richness to the black background, which was enlivened with studs of pewter, most of which have fallen out. Here and there are minute inlays of red lacquer which have the effect of jewels, and some of the paulownia leaves are in silver, in relief, oxydized almost to blackness. A further surprise is offered when one turns over the cover, where the design relieved on the exterior in gold or black is reproduced on the interior in gold on rich avanturine. Here the preservation is perfect, and one sees that the dull gold of the clouds relieved by inlays of thick gold foil, and the reddish dots defining the joints of the horse-tails, are essential parts of the design. The box is a most important example of the early Ashikaga period, noted for its luxury and art. Dating probably about A. D. 1350. In a bag of old brocade.

Length $6\frac{1}{2}$ in. Width 6 in. Height with cover, $4\frac{1}{2}$ in.

439 Magnificent Circular Box.

Of the most brilliant black lacquer, decorated with an effective design of plum blossoms and branches in gold lacquer and mother-of-pearl inlay. The cover bears an inlaid inscription in two lines of Chinese characters, reading "When myriad trees are nearly killed by frost, the lonely root keeps warm and turns toward life."

And at the bottom is another inscription in thick gold lacquer, which reads, "Korin made this and inlaid it; Kenzan wrote the poem." This box, a most important example of Korin's and Kenzan's design and workmanship is one of the first specimens of lacquer work ever brought to this country.

Diameter $6\frac{1}{2}$ in. Date about 1695.

440 Gold Lacquer Writing Case.

Rare and important example of polished gold lacquer made in Japan. The name of maker is Shunsho the first. Lived about 1690-1740. Exquisite portrayal of imperial garden.

Length 9 in. Width 8 in.

441 Kenzan Wood Cabinet.

Made of rare Kiri wood, inlaid with charming design of morning glory in pottery and gold lacquer. Signed Kenzan.

Date about 1720.

442 Old Japanese Lacquer Writing Box.

Date about 1520. A very precious example of the art in absolutely perfect preservation. Decoration with ground of powdered gold upon dark, ornamented with design of fans delicately wrought in extremely low relief. Design of cover repeats outside pattern within, slightly varied. In a similar way another fan design is repeated in the interior through successive superpositions in the several compartments down to the bottom, the landscape theme delicately changing. The fan decoration illustrates the poetic story of Genji-monogatari. On the cover, for instance, is shown the palace

with autumnal flowers in the garden. On the smaller fan is a scene within the palace: golden-hued flowers in a golden vase, and silver-hued flowers in a silver vase, placed to attract the insects, and swallows that signify the departure of summer, when the fan is to be folded and laid away. Note the beautiful shape of the bronze water-well, decorated in clouded black and gold. Signed Masa-Tsune.

Size 9 in. square. Depth $3\frac{1}{2}$ in.

443 Extraordinary Writing Case.

Of black lacquer, inlaid on the cover with an old carving, in tinted ivory, of sages with their emblems, to which the artist has added a background in brown and gold lacquer. The interior of the cover is decorated with a Chinese fan in gold and red lacquer with mother-of-pearl inlay. The compartments of the tray have bamboo branches in gold and silver lacquer, and the water pot, in the shape of a gourd, is of silver.

Date about 1780. Length $7\frac{1}{4}$ in.

443A Gold Lacquered Inro.

By Koyetsu. On one side a black reed-grass bird done in pewter and ornamented with mother-of-pearl; on the other side, a bamboo stone-net design, also in pewter and mother-of-pearl. Signature inside of top cover.

Date 1600.

443B Old Japanese Clock.

Mirror-black lacquer inlaid with brilliant design of conventionalized flowers in mother-of-pearl with strikingly handsome decorative effect. The shape is some-

thing like that of a tall hall clock. The works are visible and are handsomely decorated. The time is told in curious fashion by the descending weight, showing in a groove opposite the figures of the hours.

Date 1760. Height 19½ in.

444 Sceptre of Carved and Tinted Ivory.

The long handle is carved jade, with narcissus, bamboo, peach, and other plants, tinted in their natural colors. By Kaigiokusai.

Date about 1800. Length 12 in.

445 Small Oblong Box of Old Ivory.

Hinged, and fastened with a spring-clasp in silver. It is decorated on cover and sides with arrow-leaf and other water-plants in red and gold lacquer, and with wild ducks in relief in solid gold and silver.

446 Chinese Jade.

Covered dish of early Ming period. About 1380. Of an exquisite "nori," or sea-lettuce green, translucent with quality of mottled emerald. The design is worthy of the stone. The shape is suggested by the chrysanthemum. The lines that rib the sides and the cover have fine curves, as true as they are delicate. The scalloped edges of the cover correspond with the like scallops in the rim; these are so perfectly cut, one like the other in mathematical exactness, that whichever way the cover is turned, it "fits like a glove." Save in the early Ming period probably no jade-cutter has existed capable of such wonderful work.

Height 6¼ in.

447 Chinese Jade.

Okimono, or desk ornament. Early Ming period, about 1380. Color a beautiful smoky yellow; the ornamentation, cut with exquisite skill and remarkable elaboration, represents fungus growths. The surface texture, developed with such a perfection of cutting and polish, makes sensuous appeal to the touch that complements the quality of its marvellous coloring. The teakwood stand, with intricate perforated carving, according to the opinion of the best Japanese connoisseurs, belongs to the Man-Li period, about 1578.

Length 12½ in.

448 Small Cup of Chinese Jade.

Brilliant Nile green. Graceful shape.

Period sixteenth century.

449 Collection of Old Chinese Seals.

Period fifteenth century. Nineteen pieces; beautiful examples of jade, amethyst, amber, jasper and other stones. Unique carved teak-wood box and costly silk brocade bag.

450 String of Chinese Beads.

Red agate highly polished. Very rare example.

Period fourteenth century.

451 String of Chinese Amber Beads.

Rare quality and rich reddish tone.

Period thirteenth century.

452 String of Chinese Amber Beads.

Rich orange yellow.

Fifteenth century.

453 Chinese Water Well.

For writing-desk. Red agate carved in shape of a polliwog. Water-lifter of solid gold.

Fifteenth century.

454 Chinese Jade Ornament.

A pendant decoration worn by a mandarin; gray jade of the dark tone called "cloudy ink," finely carved on each side with reliefs representing scenes in mandarin life. Beautiful string of pearls, with amber ojime.

Period sixteenth century.

455 Chinese Netsuke of Amber.

Shape of pomegranate, wonderfully rich quality.

Period fourteenth century.

456 Red Agate Netsuke.

Delicately carved in shape of plums and leaves.

Period seventeenth century.

457 Chinese Jade Charm.

Small perforated tablet in form of letter "longevity," very rare green jade.

Period seventeenth century.

458 Old Chinese Jade Netsuke.

Smoky cream, veined with dark yellow; masterly carving in shape of lotus pod.

Period fifteenth century.

459 Old Yellow Jade Cup.

Small low vessel, used on the desk as water well.

Period sixteenth century.

460 Small Chinese Jade Vase.

Cream-white, graceful form with three small loop handles.

Period eighteenth century. Height 2 in.

461 Old Chinese Seal.

Rare red amber Shishi, carved on the top.

Period fourteenth century. Height $2\frac{1}{4}$ in.

462 Vase of Chinese Jade.

In shape of a flat flask; of pearly, clouded gray, with geometrical design incised and in fine flat relief.

Period seventeenth century. Height $5\frac{1}{2}$ in.

463 Japanese Temple Bell.

Pendant from carved wooden ornament with dolphin in high relief.

Date 1800.

464 Ancient Korean Gong.

Very fine bell of twelfth century. The unique carved frame is made in Japan.

About 1650. Height 44 in.

465 Japanese Bronze Gong.

From Buddhist temple, exquisite tone, elaborately carved, handsome lacquer stand.

Date about 1500. Height 38½ in.

466 Old Chinese Incense Box.

Surface entirely covered with malachite inlay between lines of gold bronze, forming conventionalized lotus-leaf design. Very beautiful shape and effectively harmonious distribution of the stones with reference to tone quality.

Height 2½ in.

467 Ancient Korean Stone Tablet.

Lotus leaf with figure of Jizo Bosatsu in high relief, in carved and colored granite. The little figure cut in a stone as hard as iron is carved with a delicacy and a sense of the quality of the material equal to the best work of ancient Egypt. The colors, rich red, pale green, gray, brown, and black are well preserved. Inscribed at the back, "Carved by Gi-do." Very important object in the collection.

Date about 900 A. D. Height 6½ in.

468 Flat Piece of Whitish Flint Work.

Roughly chipped into the shape of a lotus leaf, but bearing on the face minute carvings of the Buddha and the thirty-three Kwan-nons, each with a gilded lotus-

leaf aureole, of a size no bigger than a small seal. The workmanship will compare with that of many antique gems. On a plinth, rising from a lotus, is an inscription in fine incised characters reading, "Thirty-three Sacred Stages of Saikoku." The Kwan-nons are disposed in four rows one above another. The Buddha occupies the middle of the uppermost row.

Height 6 in.

469 Square Tray.

With rounded corners of fine-grained stone (the sort used for ink-stones). It bears, in very delicate relief, a figure of the philosopher Lao-tse, seated on his ox and holding a scroll in his hand, surrounded by a border of interlacing circles in low relief. Chinese inscription on bottom.

Date 1800 A. D. $9\frac{1}{2}$ in. square.

470 Very Old Chinese Vase With Wooden Stand.

Thirteenth century. A marvel of mother-of-pearl and gold inlay daintily wrought in almost microscopic minuteness, with infinite painstaking, in bands of flower motives with geometric design and diaper patterns.

Height $3\frac{3}{4}$ in.

471 Old Japanese Bronze Statuette of Buddha.

The divine master is depicted in the aspect that he presented at the end of his long fast in the wilderness when seeking enlightenment—an experience that reduced him to a skeleton. The ghastly effect of the subject is mitigated by the sympathetic rendering in a way which transcends the physical and temporary with a sense of the spiritually enduring that informs the work. By Myochim.

Date about 1500. Height 3 in.

471A Small Chinese Bronze Jar.

Extraordinarily beautiful green patina ; perfect in the symmetry of its proportions. It is very early. Hang period.

Date about 800 A. D. Height $3\frac{1}{2}$ in.

472 Pair of Doors.

Part of Shiba Temple, Tokio, built under direction of Tokugawa, 1630, and demolished in 1878. Mirror-black lacquer with gilded metal ornaments and perforated polychrome carvings set against ground of the same mirror-black. The two principal panels respectively represent quail and pheasant in bamboo forest; the several minor panels are filled with carvings of flowers, birds and other animals illustrating sacred mythology.

Height 44 in. Width $18\frac{1}{2}$ in. each.

473 Sliding Doors From Palace.

A very important work by either Sotatsu or Koyetsu, painted about 1620. The doors have somehow been exposed to the weather, turning the cedar ground to a warm gray. The clusters of yamabuki flowers are in very slight relief, whether from the effect of time in wearing away the natural wood from the pigment-covered portions, or by intention, can hardly be determined. Touches of the colors remain in the yellow of the blossoms and in the green of the leafage.

Height 67 in. Width $34\frac{1}{2}$ in.

474 Old Temple Carving.

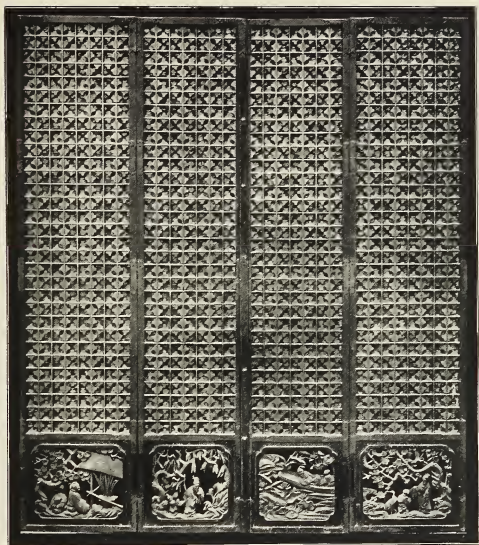
Wrought in natural oak. The work of an unknown artist of great power, active in the sixteenth century, the date being about 1550. The subject is a spirited



Kansai Photo Engraving Co.
Kioto, Japan







rendering of chrysanthemums with butterflies, combining charm of detail with free execution. The sense of life and movement in the insects complements a responsive quality in the flowers — as in the plastic modulation of the foliage and the sensitive balancing of these with the blossoms and buds. The composition fits the oblong arching frame as perfectly as the sculptured groups in the pediment of a Greek temple adapt themselves thereto. The weather-worn coloring is a warm gray with a pinkish tone.

Size $48\frac{1}{2}$ x 14 in.

475 Inner Shrine Door.

Natural oak, rich brown in tone. An important work of Idzumi-no-Kami. Date 1680. Delicate lattice work finished in gold lacquer. The four scenes in relief comprising the Koshibori, charmingly descriptive, represent the pleasures of wise men living in the forest in communion with nature.

Height $57\frac{1}{2}$ in. Width of each panel 13 in.

476 Outside Swinging Doors of Shrine.

Partly exposed to weather, the Satsuma oak beautifully tinted by the action of time. The charming design depicts a howo bird flying through lattice work, one wing showing on the other side. The spacing is remarkable for its fine proportions.

Date about 1520. Height $55\frac{1}{2}$ in. Width 22 in.

477 Rare Temple Ramma.

Rakwans, disciples of Buddha who have attained enlightenment, seated in bamboo grove. Carved in high relief, a superb example of polychrome treatment. The

unknown artist a master of plastic expression. Further information to be obtained from the collector.

Date about 1680. Height 12½ in. Length 43½ in.

478 Pendant to the above.

479 Shinto Temple Ramma.

Date about 1450. Exquisitely carved lotus design; freely conventionalized, but suggesting the natural plant. Wrought from the uncolored oak and tinted by time the pearly gray that the natural wood assumes. The effect of the wood texture enhanced by the action of the elements, wearing away the surface and exposing the grain—the artist customarily selecting his material with extreme care, in work of this kind, with a view to these results.

Height 19 in. Length 79½ in.

480 Companion to the Above.

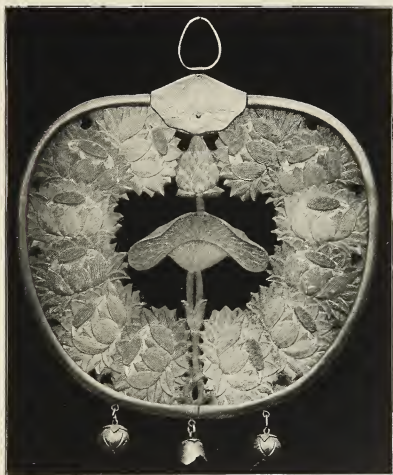
481 Swinging Door from Old Taimadera Temple at Yamato.

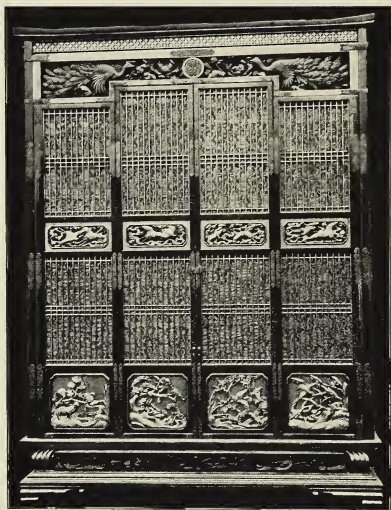
A delicately harmonious contrast between the thirty-two small, depressed low reliefs in polychrome decoration, faintly colored, and the soft tones of the natural Yashino cedar. The balancing reliefs are all similar in subject but different in design, representing plum, peony, iris, and lotus.

Date about 1400. Height 59 in. Width 16 in. each.

482 Pair of Kemans.

A most precious example of wood-carving, with gold inlaid polychrome treatment. The twelve full-blown lotus flowers, forming a wreath about the lotus bud and leaves in the centre, symbolize the twelve stages of en-





lightenment. The quality of the work shows that it could have been by no ordinary artist, bearing intrinsic evidence that if not by a member of the Kose family then it surely must have been by no less a master than Takuma. This is one of two pair of kemans that hung as ex-votos upon a column in the inner temple of the Tono-mine palace in Yamato.

Date 1500. Height 9 in. Width $9\frac{1}{2}$ in.

483 Companion to the above.

484 Cabinet from Daitokuji Temple, Kioto.

Design of remarkable elegance. Grills of gold lacquer backed with brocade. Polychrome carvings in Ramma and in the panels of doors. The Ramma carving of peacocks with Tokugawa crest in centre is after a design by Jingoro. The door panels with reliefs of birds, flowers, and animals are developed in strikingly graceful, spirited lines.

Height 63 in. Width 48 in.

485 Carved Wooden Panel.

From an ancient temple in Yamato. A marvellous example of the possibilities of polychrome sculpture. A tiger at the border of a clump of bamboos, watching his prey below and ready to spring. The coloring, toned to exquisite tints by age, the gold of the margin faintly showing, has a fascinating quality. The wonderful modelling of the animal in perfect realism and suggesting suspended action with palpitant life might well make the work the envy even of a Barye.

Height $41\frac{1}{2}$ in. Width 18 in.

486 Wooden Carving.

From an inner temple frieze at Osaka. The work of the famous sculptor Hidari Jingoro, or Hidari the Left-Handed, one of the greatest of Japanese masters. Jingoro lived from 1581 to 1634—a time that represented one of the greatest periods in Japanese art. This carving is a remarkably fine example of the master's work, imbued with a big and vital quality—a largeness, a satisfying completion of conception that grows upon the beholder. The design is of peonies with two conventionalized lions—in the flowers a spirited freedom informed with outdoor life and action which agrees with the rhythmic movement of the animals themselves. The Satsuma oak, left in its natural tone, has a remarkably fine effect in its golden browns.

Height 10 in. Length 69 in.

487 Old Japanese Pewter Tea Jar.

Date about 1550. Made to order of Hideyoshi. *Shibuichi* gray in ground tone with black mottlings as of broken clouds. The cover finely corroded by age.



Tenka-ichi
Mimasaka-no
Kami

Height 10 in.

488 Old Japanese Pewter Water Jar.

Used in the tea-ceremony. One of the earliest examples of incised design. Date about 1550. Decorated in conventional pattern.

Height 6½ in.

489 Very Old Japanese Pewter Tea Jar.

The oldest in the collection and one of the oldest in existence. Date about 1400. Color: *shakudo*, streaked and clouded with silvery gray. Particularly notable for its beautiful dark luster.



Suzuya
Jibei.

Height 6¼ in.





490 Old Japanese Pewter Tea Jar.

Mottled with extraordinary beauty, as though covered with some delicate skin.

Date about 1580. Height $8\frac{1}{4}$ in.



Suzuya
Taroza.

491 Old Japanese Tea Jar.

Made to the order of Hideyoshi, but in appearance much older than other pewters from that source. Supposed to have been recovered from the castle moat at Osaka, where it had been thrown away with many other articles. To this cause is ascribed its wonderful discoloration in a most extraordinary blending of hues—ground of an incomparable olive-green tone in subtle variations, and with markings ranging from velvety blacks through browns and grays to white. The marbled coloring, together with the exquisite surface texture, suggests stone or pottery rather than metal work. The beautiful shape is worthy of the tone-quality that time has given it. Date 1580. Seal.

Height $5\frac{1}{2}$ in.

492 Old Japanese Pewter Wine Bottle.

Date probably about 1560. Used by a daimyo in outdoor festivities. A rarely, graceful shape, oviform with beautifully modulated curves turning the shoulder to the flattened top. The graceful incised design of a melon-vine, is of large simplicity in its strong outlines.



Kahei.

Height $8\frac{3}{8}$ in.

493 Japanese Pewter Tray.

About middle of seventeenth century; beautiful dark silvery gray, gracefully irregular in shape; strong and simple design of crab and lotus-leaf.

Height $11\frac{1}{2}$ in. Width $7\frac{3}{4}$ in.

494 Early Sung Chinese Pewter Tea Jar.

One of the most superb specimens in existence. Tall and square in form with delicately concave sides and convex top. Its decorative character conferred almost wholly by corrosion. Note the extraordinary Whistler-like tones of browns and grays in the cloudy mottled surface with suggestions of imaginative design, the patina chipped at the corners. A perpendicular band of gold in the middle of two sides.

Height 11 in.

495 Old Chinese Pewter Hibachi.

Remarkably beautiful shape. Color: *Shibuichi* gray with sub-tones of golden bronze. Marked Kenriunensei.

Date about 1736. Height $6\frac{3}{8}$ in. Diameter 10 in.

496 Pewter Tea Jar.

Sung dynasty. Very choice example. Extraordinarily beautiful in proportion; its quality enhanced by the corrosions that lend a sort of imaginative, cloud-like delicacy to the surface.

Height $12\frac{2}{3}$ in.

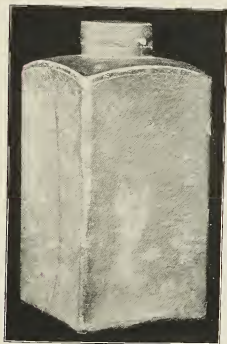
497 Very Old Chinese Pewter Teapot.

Most exceptional quality in design. The dome-like shape calls for the fine simplicity of its adornment—just a sketchily incised plum spray and a poem extolling its beauty. Very appropriately the handle, spout, and knob of jade go with the nebulous mottlings of surface that suggest a transformation of the metal into a gray moss-agate. The magnificent strong seal on the bottom is a feature. Marked Yen-nen.



Yen-nen.

Date about 1570. Height $4\frac{1}{2}$ in.







498 Japanese Pewter Tea Jar.

Very fine *Shibuichi* in color, delicately spotted. Incised design of autumnal flowers; group of butterflies on cover; malachite knob.

Height 6½ in.

499 Old Japanese Pewter Shallow Bowl.

Remarkable for the wonderful *shakudo* effect of spotted black; the mottled markings of the surface accentuated by a secondary quality of relief in the corruptions of the inner portion, giving the impression, particularly when viewed in changing light, as of two strata of clouds floating in the sky, one far above the other.

Height 2 in. Diameter 11¼ in.

500 Large Japanese Pewter Tea Jar.

Made by order of Hideyoshi about 1585. A form of remarkable dignity, the fine-textured surface of *shakudo* black, taking the light in beautiful tones.

Height 19½ in.

501 Very Old Japanese Pewter Sake Bottle.

Early fourteenth century. Similar in character to No. 502; of the same "nocturne" color quality but of more exquisite modelling. Moreover the quality and character of the decoration make it a unicum—the design drawn upon the surface evidently in some sort of metallic solution with a touch so light and tender, and so affected by time, as to produce an effect of incomparable delicacy and dreaminess. The design itself is rarely beautiful both in its fine ornament and in the three scenes with singularly tall and gracefully slender figures. The effect of this decoration may be compared with that of a filmy tracery of frost-work seen in misty moonlight.

Height 8 in.

502 Very Old Japanese Pewter Sake Bottle.

Early fourteenth century. Uncommonly beautiful in form, color and delicate surface-texture that is as delightful to the touch as to the eye. The extreme age of the metal is betrayed by the blisterings. The coloring has an inexpressible charm — a blending of warm tones and cool in a delicious duskiness — a color-effect that, to apply the term of a master in such effects, a term that Whistler himself brought over from music, may here be designated "nocturne."

Height 8½ in.

503 Very Old Japanese Pewter Sake Bottle.

Companion to the above.

504 Old Gold-Lacquered Screen — Four-Fold.

Each panel is superbly decorated in costly pigments. The subject is a lotus-pool with dark green leaves and mysteriously modulated flowers on a subdued gold background. By Soami, fifteenth century.

Height 75 in. Width of panel 14½ in.

505 Large Temple Ramma.

Thirteenth century work. Satsuma oak, superbly colored in mossy green monochrome. An extraordinarily important example, large in conception, great virility of design; a plastic mobility in the broadly flowing lines. The temple from which this remarkable Ramma came has been traced by the collector, who will impart the information to the purchaser in confidence.

Length 70 in. Height 22½ in.









506 Small Ramma.

Date about 1770. Subject, "Early Autumn," the stag calling to the new moon in melancholy prescience of the waning year. A charming bit of polychrome low relief in landscape design. Note the delicate quality of shadow modelling in the moon and clouds in relief, and in the cryptomerias.

Length 30 in. Height $7\frac{1}{4}$ in.

507 Ancient Japanese Wood Carvings.

From the frieze of the old Kinkakuji Temple of Kioto, built by order of Yoshimitsu in the year 1397. This work has a great value in its relation to the history of Japanese wood-carving, for it attests the important character of the written record that two centuries before Jingoro there lived a great sculptor worthy of comparison with the genius of that master. His name has not been preserved. In largeness of conception, in a sort of epic imaginativeness of design developed from the suggestions of common forms, and often of minor objects, with the elemental regard of things that knows no distinction between great and small and between the weighty and the trivial in their cosmic relations, this master has a power that ranks him with men like Michelangelo and Rodin. The subject represents quail in the wilderness solitude. The frieze was saved from the burning of the temple about one hundred years ago, as authenticated by existing documents.

508 Companion to the Above.

The subject represents pheasants in the wilderness.

509 Pair of Sliding Doors.

From ancient Bukkoji Temple at Kioto. Painted by Motonobu about 1520. When the temple was burned

about one hundred years ago these doors were saved, as attested by an authentic account which likewise preserves the name of the master. The painting is upon the ground of the natural cedar; the subject, deer under a maple tree. The effect of time upon the painting and the wood-surface enhances unspeakably the quality of atmospheric delicacy. The pigment has protected the wood and the wearing away of the unpainted portion of the surface has left the painted portions in slight relief. Motonobu is one of the great old masters of Japan, has work ranking in the art of that country as that of Millet does in the art of the Occident. The decorative simplicity of the design; the composition, in which harmonious balance is adjusted to natural grouping and finely poised movement, the subtle tone-relations, are some of the qualities which rank the artist beyond all praise. This work represents Motonobu in a phase of his art that reveals the master in a new light. His paintings upon paper and upon silk are distinguished by their qualities of line. But the requirements for painting upon a wood-surface demand an entirely different technique. Under such conditions line-work is impracticable. Hence in this instance we have qualities of surface tones and color masses that bring the work into close relationship with oil painting. Therefore this exceptional example of the master has an instructive value that could hardly be over-estimated, showing how readily and how entirely he adapted his method to the quality of his material.

510 Six-fold Screen.

By Matahei. Keicho period, 1600. It has been said that "Matahei" is a myth, that there is no absolute evidence that a painter of that name ever existed. However that may be, there was active a very great painter of the Keicho period and to his creations the name of

Matahei has been attached. His style was the origin of the Ukiyoe school—a term that signifies “the floating world.” Ukiyoe is therefore Japanese for epicurean, for the term applies in the sense that the world is floating, sometime it will sink; therefore while it floats let us make the best of it and have as good a time as we can. “Eat, drink, and be merry, for tomorrow ye die.” Hence the painter of that school delighted in representing festal scenes; the pleasing, joyous aspects of life. This screen represents one of the most charming productions of the Ukiyoe. It depicts festivity in cherry-blossom time. A party of pleasure-seekers is enjoying a holiday in a cherry grove. The sentiment of the picture expresses the evanescent quality of the moment, the fleeting days of bloom, and the intensity, the concentration of tranquil rural pleasure in the joys that they hold. That is the spirit of this lovely scene whose motif is contained in the billowy masses of cherry bloom that pervade it in all parts with their exquisite blended tone of pink underlaid with green, gray, and purple against the ground of a delicate gray, like old pewter. There is a wonderful harmony in the rhythmic repetitions of the perpendicular lines of the tree-trunks disposed in groups of varying number and reinforcing the melodic impression derived from the gracious composition of the figures, among which two in particular should be noted for their indescribably delicate sentiment; the one on the extreme right, a girl in a wonderful peacock gown bearing a samisen; and the expression of idyllic mood in the seated figure playing a similar instrument in the fourth folding.

Height 45 in.

511 Small Six-fold Screen.

School of Matahei. About 1680. A festival in cherry-blossom time in the garden of a daimio—the peaks of a

mountain range appearing above the golden clouds. In the theatre on the left a Noh dance is performed for the entertainment of the guests.

Height 43 in.

512 Small Six-fold Screen.

School of Matahei. About 1680. A festival in the garden of a daimio, the guests representing all classes — the peasants on the ground, the better element on the platform and in the rooms, and ladies of the nobility apart in a closed room. In the theatre on the extreme right a Sarugaku dance is going on. The customs of the fourteenth century are depicted. The Sarugaku, which is a corruption from "San-gaku" meaning comic dance, and is not performed in Japan nowadays. With its companion screen, evidently by the same artist, this is a fine example of the richly decorative style of the Matahei school, devoted to genre subjects and particularly to scenes of popular festivity.

Height 43 in.

513 Old Japanese Screen.

Six-fold. The naval battle at Dan-no-ura, between Genji and Heike, two great rival parties of Japan about 1185. Painted by Tosa Mitsunari.

Date about 1700. Height 66 in.

514 Companion to the above.

Minutely painted; the battle of Suma. Yoshitsune with his army making his famous descent upon the enemy's quarter; a historical incident of about 1184.

515 **Sword-Rest Screen.**

A precious example of the art of Okio, the founder of the Shijo school. Signed by the master as "painted in the early summer of the year of Cow, Temmei, 1769." On either side white and purple iris, painted in broad, flat masses on gold ground with extraordinary feeling of definition and relief in beautifully spaced relations. Okio's customary manner is so very different from that of this work that Japanese connoisseurs to whom it has been shown, after concealing the signature, have surmised several other artists as its author rather than that master. It is something that compares most admirably even with the art of Korin. Framed with natural Satsuma oak.

Height 12 in.

516 **Four-fold Gold Screen.**

Attributed to Tosa Mitsu-oki about 1670. Charming illustration of Nara palace garden in cherry season.

Height 68 in.

517 **Painted Two-fold Screen.**

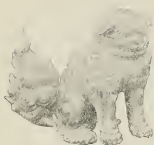
Of the Kwanyei period, date 1624. Artist of the school of Matahei, distinguished for decorative qualities that unite simplicity with splendor. In one panel is a gallant in promenade costume; in the other a lady with young attendant. The composition is developed with strongly contrasting mosaic-like surfaces, the figures standing upon a ground of warm golden-brown enclosed by flat border of gold rimmed with white.

Height 76 in.

518 **Six-fold Gold Screen.**

Painted by Kano Tan-Setsu about 1730. Japanese bamboo foliage in spring vigorously portrayed. Rare and important specimen.

Height 66 in.



560

OUT-DOOR ART IN STONE AND BRONZE



560

519 Ancient Shrine Stone Lantern.

One of oldest Japanese stone lanterns in the collection, it dates back to ninth century. Inscription is translated as follows: "Respectfully contribute, one post of stone lantern." Cut from rare Awa granite.

Height 62 in.

520 Old Yukimi Stone Lantern.

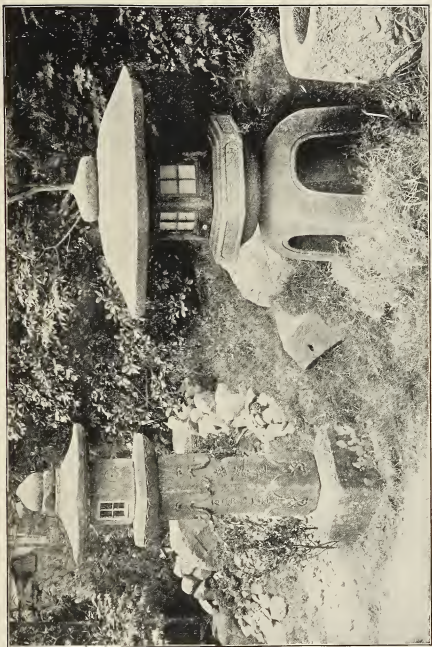
Yukimi means snow view. Gracefully curved flat roof holds the heaped-up snow in particularly pleasing form. Also the light very delightfully reflects upon water when placed on the edge of river or pond. Cut from Tejima granite.

Date 1650. Height 43 in.

521 Stone Figure of Kwannon.

Carved in relief against a background representing a lotus petal. A charmingly naive conception of the beloved goddess, the six arms bearing the symbols of her several functions.

Height 17 in.





522 Stone Statue of Jisso.

From a temple garden. A strikingly good figure of the god of the Path, seated upon a lotus blossom, expressively rendered in beautiful simplicity.

Height 13 in.

523 Stone Statue of Jisso.

Cut from Mikage granite, representing the protector of travellers.

Date about 1750. Height 30 in.

524 Pair of Stone Shishi.

Style is very vigorous and life-like; carved from Tamba granite.

Date 1780. Height 15 in.

525 Stone Statue of Amida Buddha.

From a temple garden. Carved in Tamba granite. The supreme divinity is seated upon a lotus blossom with thumbs and fingers joined in the act of contemplation, the flowing curves of the figure and drapery signifying the perfect repose of Nirvana.

Height 15 in.

526 Stone Figure of Kwannon.

A temple garden shrine. A very lovely conception of the goddess holding a lotus bud and carved in low relief upon the finely proportioned tablet.

Height 21½ in.

527 Small Stone Image of Bosatsu.

In form of meditation, closing eyes and holding precious stone, the emblem of enlightenment, cut from rare Kurama granite.

Date about 1400. Height 8 in.

528 Ancient Cut Stone Figures.

Two Buddhist comrades standing on the back of a dragon. Twelfth century.

Height 11 in.

529 Cut Stone Image of Bishamon.

God of Benevolence, stands with spear and pagoda. Carved in Mikage granite.

Date about 1500. Height 15 in.

530 Pair of Ancient Stone Shishi.

Rare specimen of twelfth century.

Height 5½ in.

531 Ancient Korean Stone Lantern.

Brought from Korea to Japan by Hideyoshi at the time of the invasion. Shape a small square pagoda. Particularly notable are the two figures in relief in each of the four panels at the base.

Height 65 in.

532 Garden Ornament of Mikage Granite.

Covered vessel for water in shape of a sacred turtle. The conventionalized water design gives the cylindrical pedestal a rich decorative quality, the relief carved in strong flowing lines against the rough ground of the stone.

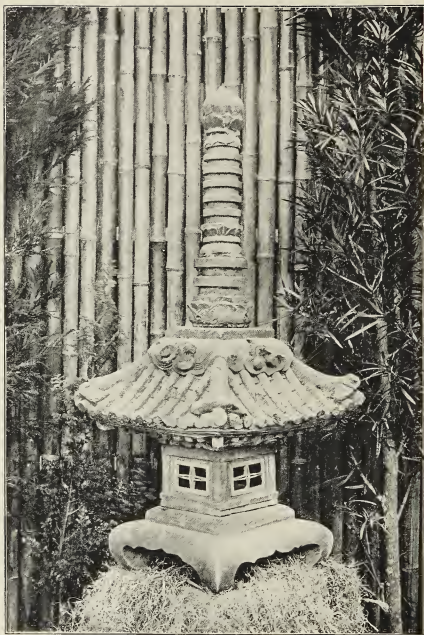
Date about 1700. Height 42 in.













533 Old Stone Figure of Kwannon.

Seated upon a circular lotus-base which in turn is superposed upon a square block, also of lotus design, making a strikingly shaped and very effective pedestal.

Date about 1300. Height 46 in.

534 Old Korean Stone Lantern.

Brought from Korea in 1593 by victorious Japanese general returning from the invasion of that country. Age between eight hundred and nine hundred years. Very hard and compact stone, smooth and fine-grained, of a pleasant dark gray tone. Used for the lighting of a temple courtyard. Designed in the shape of a pagoda, the gracefully curving roofs of the three stories richly decorated with a conventional cloud design, and carved into simulation of tiles.

Height 69 in.

535 Old Korean Stone Lantern.

Brought from Korea by army of Hideyoshi returning from the invasion. Form of a small pagoda with tiled roof and a ringed pinnacle capped with a lotus bud. Period about the twelfth century. Brought to Japan 1599.

Height 44 in.

536 Ancient Korean Miya-gata Stone Lantern.

One of the rarest examples of Korean stone work. The tone is quiet gray with greenish tint. Brought from Korea by a Japanese general.

Eleventh century. Height 54 in.

From temple garden. A representation of Kurikara Fudo, the god of imperishable qualities, particularly potent against destruction or harm by fire or water, and the vanquisher of the ninety-five evils. The work of Tamba Sasuke, a great sculptor in stone contemporary with Jingoro, and remarkable as illustrating how the plastic possibilities of a material may be made the best of. The conception forms a strikingly decorative design in strong relief. The god is represented in the shape of a dragon, a creature at home in both fire and water. He is twined about the staff that he is represented as always carrying for his support. The superbly designed background, so flexibly modelled with a feeling of flickering movement, depicts smoke and flame.

Date about 1620. Height 28½ in.

538 Figure of Kongara Doji.

Carved in Mikage granite by Tamba Sasuke, the great sculptor in stone who was contemporary with Jingoro. This god is one of the two companions of Kurikara Fudo and carries the torch that represents light — the light given from fire and lighting the world with knowledge through the triumph of imperishable qualities over the forces of destruction. In this statue the god is represented as turning towards Kurikara Fudo, whose figure stood close by; his torch is not yet lighted, signifying that light is to come by means of Fudo. The statue is an impressive plastic composition, the main lines of the drapery harmonizing with the emphasis given by the right arm of the figure.

Date about 1620. Height 51½ in.





539 Large Kasuga Stone Lantern.

This style is known as Kasuga, name of a famous Shinto Temple in Yamato, the ground of which abounds with thousands of stone lanterns, contributed as ex-votos. Cut from Izumi granite.

Date 1750. Height 79 in.

540 Stone Figure of Jisso.

Temple garden shrine. A particularly fine rendering of the god of the Path. The divinity is here depicted with the staff that symbolizes his office. Awaiting reposefully the coming of a soul, his attitude and expression betokens the peace he leads to. The tablet, in the form of a lotus-petal, makes a beautiful canopy-like background. The curving lines of the entire composition are exceedingly beautiful in their simply studied relations.

Height 14½ in.

541 Stone Lantern

From temple garden. Izumo stone. "The Bird of Peace." A beautiful example of stone sculpture, the cockerel capitably and sensitively modelled, and the graceful carved ornament below held in charming relation to the design.

Date about 1800. Height 55 in.

542 Figure of Jisso.

Tablet of Japanese granite. The stone is of the natural gray. Jisso is the god of the path and is sent to guide departed souls along the way to their new life. This example is a remarkably attractive figure in high relief, seated upon a lotus-flower, with halo and cloud-decoration in low relief.

Height 15½ in.

543 Figure of Jisso.

Carved of Mikage granite; the surface of the stone is well covered with moss. The carved stone stand represents a lotus.

Date about 1700. Height 17 in.

544 Figure of Jisso.

Carved of Tamba granite, the statue seated on lotus flower. Erected in memory of three departed souls, whose names are inscribed on the base.

Date 1763. Height 20 in.

545 Pair of Stone Shishi.

Probably sixteenth century, cut from rare Shirakawa granite. From a Shinto temple garden.

Height 20 in.

546 Ancient Cut Stone Boat.

Unique ornament for garden.

Date about twelfth century. Length 12 in. Height 6 in.

547 Pair of Carved Stone Foxes.

Mikage granite; the sacred animals are supposed to be the messengers used by goddess Inari.

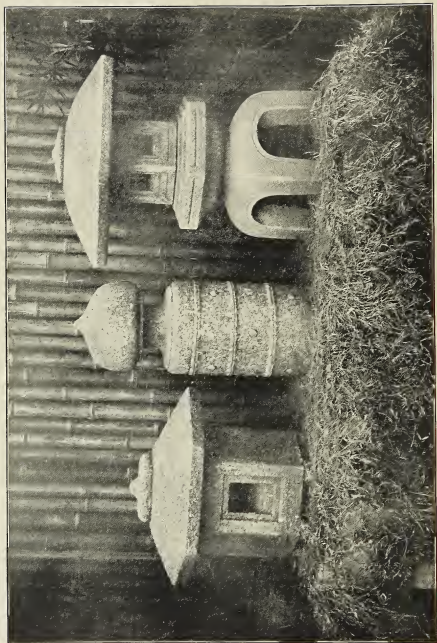
Sixteenth century.

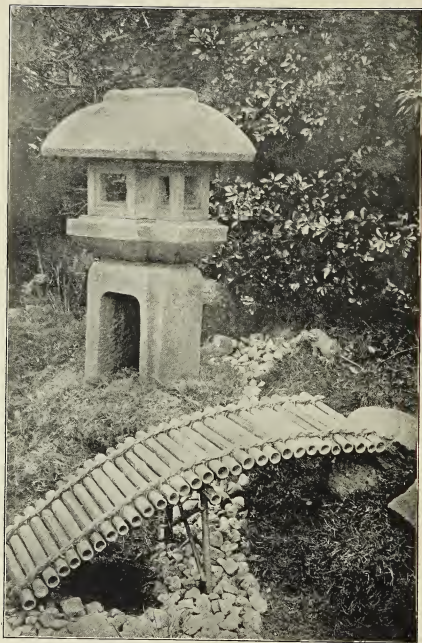
548 Small Yukimi Stone Lantern.

Yukimi means snow view; cut from Shodzu-Island granite. Beautifully proportioned and delicately lined in various curves.

Date 1700. Height 28 in.









549 Ancient Stone Bridge Post.

Cut from Kida granite brought from a famous house garden.

Date about 1300. Height 25.

550 Small Stone Lantern.

In form of a hut cut from Kida granite. Used in house garden to light the garden paths.

Date 1700. Height 18 in.

551 Old Kuzuya-Gata Stone Lantern.

Kuzuya-gata means humble hut style. This particular example is one of very rare form, cut from fine Mikage granite.

Date 1680. Height 44 in.

552 Ancient Temple Stone Lantern.

Rarest stone lantern in existence. The pagoda form is masterly, composed and cut from costly Korean granite. Has perforated iron fire-screen after lotus design.

Date about 1250. Height 111 in.

553 Seated Statue of Buddhist Saint.

Cut from Yamato granite. Graceful form with rarely sweet expression, representing the saint in meditation. Holds a Tokko and precious stone.

Date about 1400. Height 14½ in.

554 Old Stone Statue.

Kwannon seated on the lotus, holding a model of Sotoba in her hands. The component elements of a Sotoba are the pointed globe, the crescent, pyramid, sphere and cube, representing respectively ether, air, fire, water and earth. Very rare example.

Date 1500. Height 32 in.

555 Stone Relief Tablet.

Carved from Yamato granite representing Fugen-Bosatsu in female attire, holding a lotus bud in left hand, a lotus petal forming a veritable halo. Superb gray tone is the result of being covered with lichens and exposed to weather for many centuries.

Period about eleventh century. Height 27 in.

556 Carved Stone Dog from House Garden.

Cut from rare Korean granite.

Date about 1700. Height 20 in.

557 Old Oribe-gata Stone Lantern.

Cut from rare Mikage granite, with a relief of Buddha on the vase. It is called after Oribe, the great tea connoisseur of about 1550, who praised this form. This particular specimen dates back as far as the twelfth century. This form is very hard to secure because it is most often adopted by the high tea-ceremony societies in their extensive gardens.

Height 51 in.

558 Ancient Stone Garden Ornament.

Cut from reddish Awa granite. Magnificent proportions, possessing a great dignity of style. Faint suggestion of Buddha carved in relief at the base.

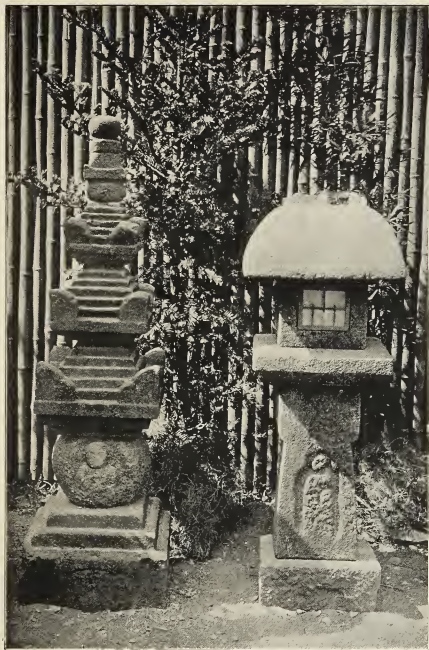
Period tenth century. Height 58 in.

559 Bronze Lantern.

Employed as a garden ornament. A most effective example of decorative design — the geometric pattern in association with figures strikingly harmonious in action, while another element is supplied in the poetical fancy of the low relief work at the base.

Height 34 in.







560 Pair of Bronze Koma-inu Garden Ornaments.

This familiar subject has a significance little known. The mythical animals thus figured are supposed to be endowed by the gods with their own intelligence and thus qualified to do their errands on earth. For this reason a pair of Koma-inu is commonly placed at a temple gateway.

Date about 1780. Height 25½ in.

561 Large Bronze Vase.

Employed as a garden ornament. The design, a conventionalized lotus leaf encircled by a vigorously modelled dragon in action,—the whole a graceful and spirited work. This is the famous bronze cast by Nagoye Yechizen about 1620, and copied by a number of bronze makers, but all such attempts are ineffective.

Height 29 in.

562 Bronze Amida Buddha.

The beautiful simplicity of the flowing lines of drapery harmonizing with the reposeful quality of the seated figure are notable; also the halo, a perfect circle symbolizing the completed cycle of existence.

Date about 1750. Height 24 in.

563 Old Japanese Bronze Water Vessel for Garden.

From Osaka castle, made to order of Hideyoshi. Exquisite olive-green tone in discolorations. Superbly designed, decorated with incised pattern of foliage, and with modelled dragons on the base.

Date 1583, from the inscription. Height 29 in.

564 Old Japanese Garden Lantern.

In form of a hut.

Height 28 in.

565 Stone Water Basin for Garden.

Simply designed and of fine proportions. Hewn from brownish granite.

Date 1550. Height 14 in.

565A Stone Basin from House Garden.

Square form, carved design of iris flowers and plum blossoms.

Date 1750. Height 17 in.

566 Small Stone Garden Lantern.

In form of triple-roofed pagoda.

Date 1700. Height 35 in.

567 Stone Water Basin from House Garden.

The design embodies as its distinctive feature a vigorously modelled tiger in relief. Shirakawa stone.

Date 1500. Height 25 in.

568 Stone Garden Lantern.

In shape of pagoda. Supported on square pillar with inscription.

Date 1650. Height 43 in.

569 Bronze Garden Lantern.

In shape of pagoda, the pinnacle carrying a series of bells.

Date 1600. Height 60 in.

570 Stone Garden Lantern.

Modelled in the shape of a small dwelling.

Height 19 in.



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571 Large Bronze Garden Jar.

Rich Sentoku, yellow patina. Large simple design made by famous Kanaya Gorosa, bronze-maker to Imperial household.

Date about 1780. Height 21 in.

572 Japanese Bronze Bowl from Garden.

In form of lotus leaves and bud. Rare green patina.

Date 1800. Height 12 in.

573 Bronze Jardinière.

Gold-surfaced bronze, incised ornament of autumnal flowers.

Date 1700. Height 11 in. Diameter 13 in.

574 Bronze Bucket.

With long handle, dark green patina in form of wood and bamboo bucket. Used in garden for cut flowers.

Date 1750. Height 24 in.

575 Iron Hibachi.

Stands on tripod, with handles.

Date 1400. Height 9 in. Diameter 13 in.

576 Iron Jardinière.

Ivy leaves in relief. Repousse work.

Date 1650. Height 9 in. Diameter 13 in.

577 Iron Jardiniere.

Repousse work, dragon and cloud.

Date 1650. Height 11 in. Diameter $12\frac{1}{4}$ in.

578 Iron Jardiniere.

Square form, dragon in repousse.

Date 1650. Height 11 in.

579 Iron Jardiniere.

Dragon in repousse, ivy leaf handle.

Date 1630. Height $11\frac{1}{2}$ in. Diameter 13 in.

580 Old Copper Jar.

Simple form with thick rim.

Date 1750. Diameter 14 in.

581 Pair of Bronze Jardinieres.

Flaring at top, bands of Thibetan design in relief.
Entire surface is gilded.

Date 1800. Height 15 in.

582 Pair of Square Jardinieres.

Strong Thibetan pattern wrought in relief. Dark
green patina.

Date 1820. Height $9\frac{1}{2}$ in.

583 Pair of Bronze Hibachi.

Floral decoration in relief. Rich yellow patina.

Height 12 in.



584 Old Pottery Garden Lantern.

In form of owl, made by Rokubei of Kioto.

Date about 1790. Height 25 in.

585 Stone Temple Lantern.

In form of sacred pagoda with five stories, each carved out for lantern purposes. Cut from Idzumi granite with admirable skill.

Date about 1700. Height 99 in..

JAPANESE ART IS CLASSIFIED UNDER THE FOLLOWING PERIODS

Nara Period, 540—794 A.D.

Heian Period, 795—900 A.D.

Fujiwara Period, 907—1180 A.D.

Kamakura Period, 1181—1338 A.D.

Ashikaga Period, 1339—1580 A.D.

Toyotomi Period, 1581—1610 A.D.

Tokugawa Period, 1611—1860 A.D.

GLOSSARY

Daimyo:

Literally means "large name," the term applied to a Japanese feudal governor.

Fusuma:

A sliding door made of wood and paper in temples and palaces. They are also built entirely of wood and called *Tobasuma*.

Hibachi:

A fire-box, made either of bronze, brass, iron, silver, pottery, or wood. When in use each is provided with carefully sifted ashes and red charcoal. It is the only means for keeping warmth in a Japanese room, and is often costly in make.

Howo:

Is a mythological sacred bird, only to be seen when this world attains to the state of perfect purity and goodness.

Jingoro:

Better known as Hidari-Jingoro, which means left-handed Jingoro. A most famous sculptor in wood who lived 1581-1634.

Jizo, or Jisso:

A Buddhist deity. A protector of travellers, by their devotion he leads them to right path; he also is merciful and benevolent to children.

Ke-man:

Floral coiffure ornaments, given to the temples by Japanese women of high rank as ex-votos.

Koshi-bori:

Literally means "waist carving." For any carvings on the lower portion of a screen or a door this term is used.

Kwan-non:

A very popular Buddhist deity, known as the Goddess of Mercy, appearing in thirty-three different transformations.

Nirvana:

The state of perfect contentment. The term is used to represent the state of Buddha after death, released from all worldly concern and at absolute rest.

Okimono :

An ornament in a Japanese room, placed about alcove of the *Zashiki*, or drawing-room.

Okio :

A renowned master painter of the eighteenth century, and the founder of the Shijio School. The name is derived from where the painter lived in Kioto. *Shijio* means "fourth avenue."

Ramma :

Literally a carved wooden ventilator above a doorway. It is a chief adornment in rooms and halls of palaces, temples, and residences.

Rakwan :

Correctly Arakwan. Select and enlightened disciples of Buddha. There were five hundred in all, and sixteen among them were specially noted among Buddha's followers.

Shibuichi :

Is silver, the quarter of which combined with pure gold produces charming gray surface.

Sake :

A fermented liquor made from pure rice. It has a taste resembling Sauterne. For ages past in China and Japan sake has been regarded as a joyous drink. In refusing to partake of it one may violate Japanese etiquette.

Shakudo :

Is a combination of copper, gold, and silver ; its surface has a peculiarly beautiful black with a cloudy quality of dark-gray.

Sen-Toku :

The Chinese epoch, 1426-1435. Beautiful bronzes of a yellowish surface were produced in this epoch and to them the term is applied.

Yasha :

A Buddhist term for evil spirit.

Zashiki :

A Japanese drawing-room.

